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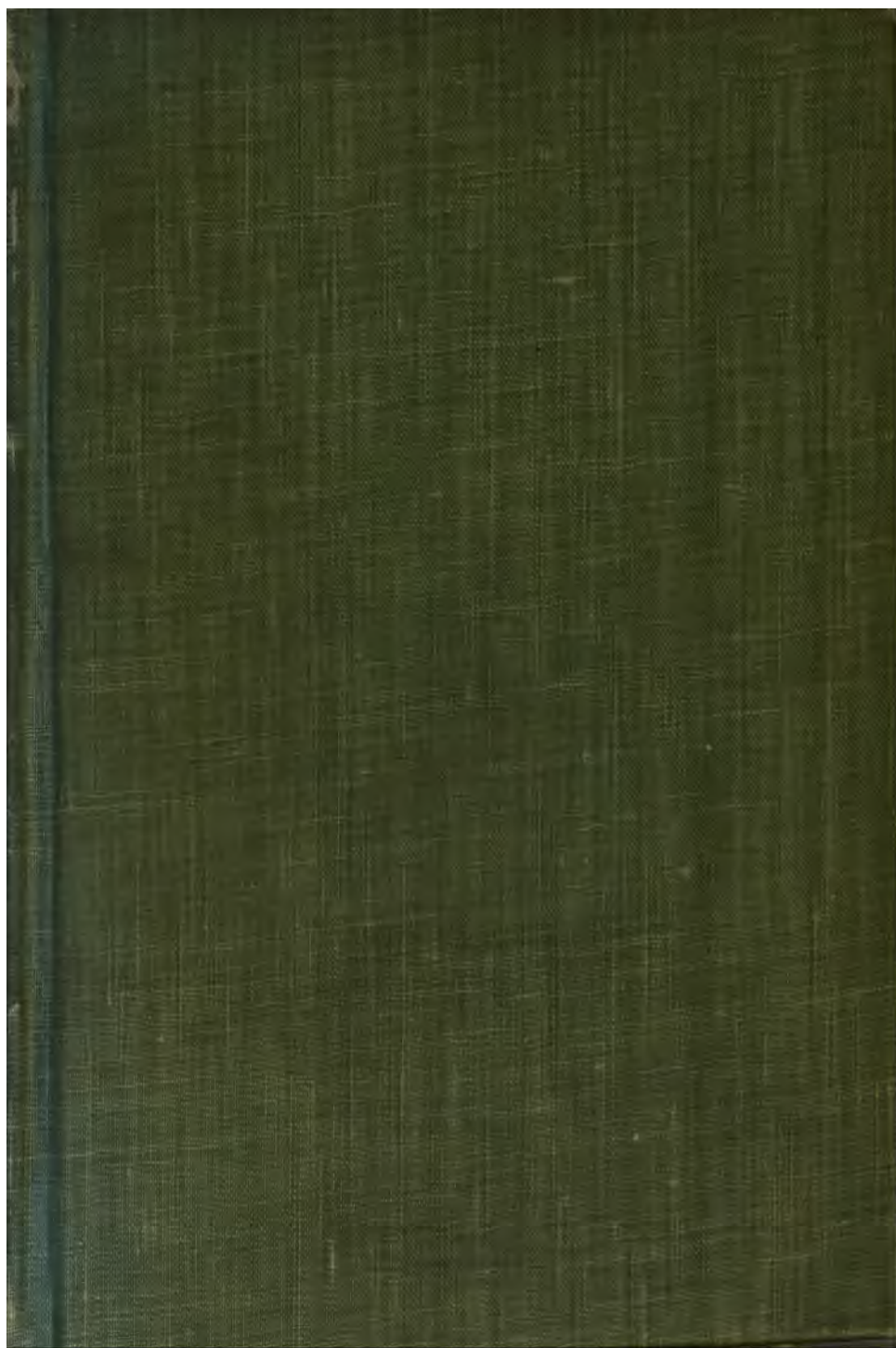
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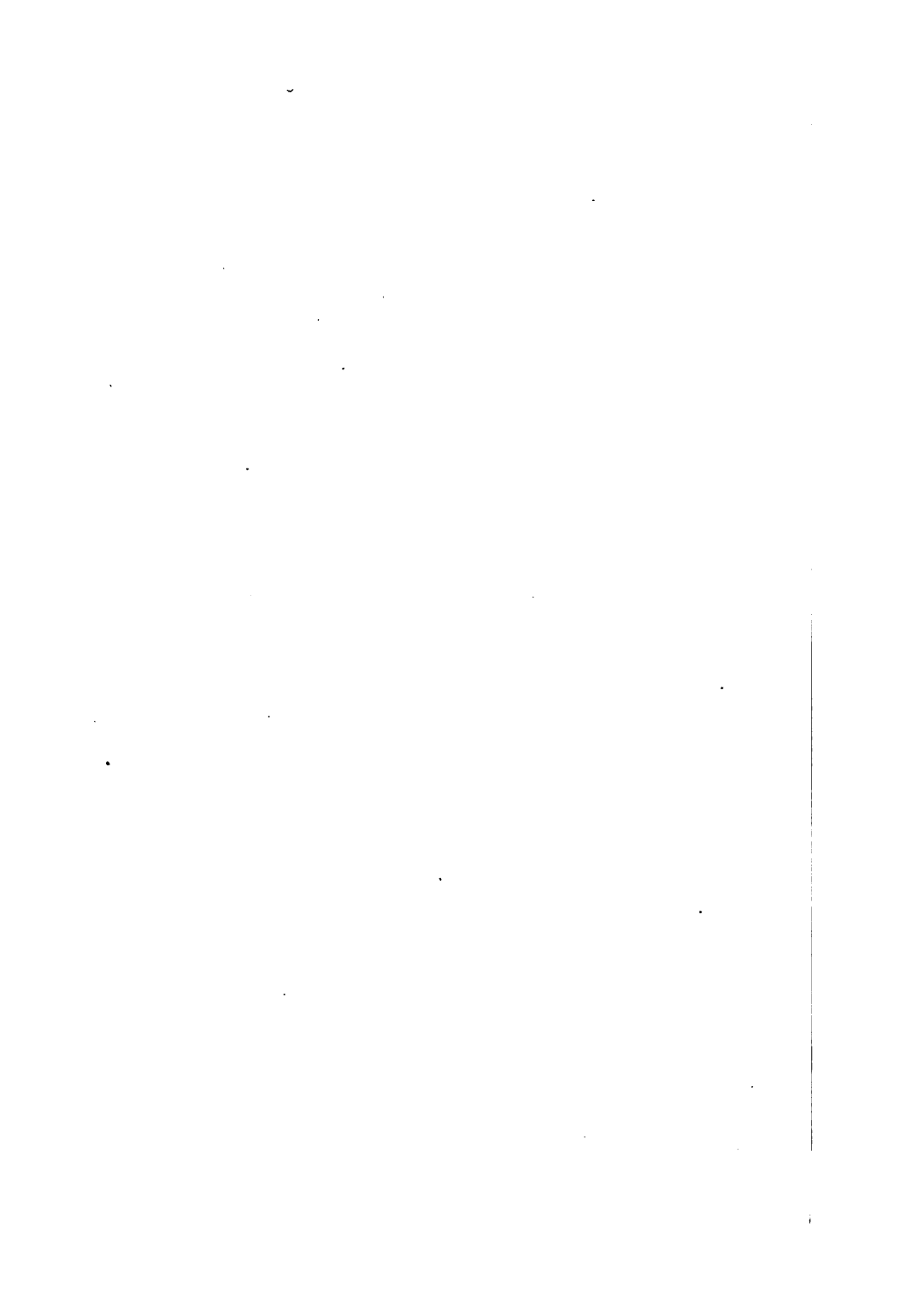
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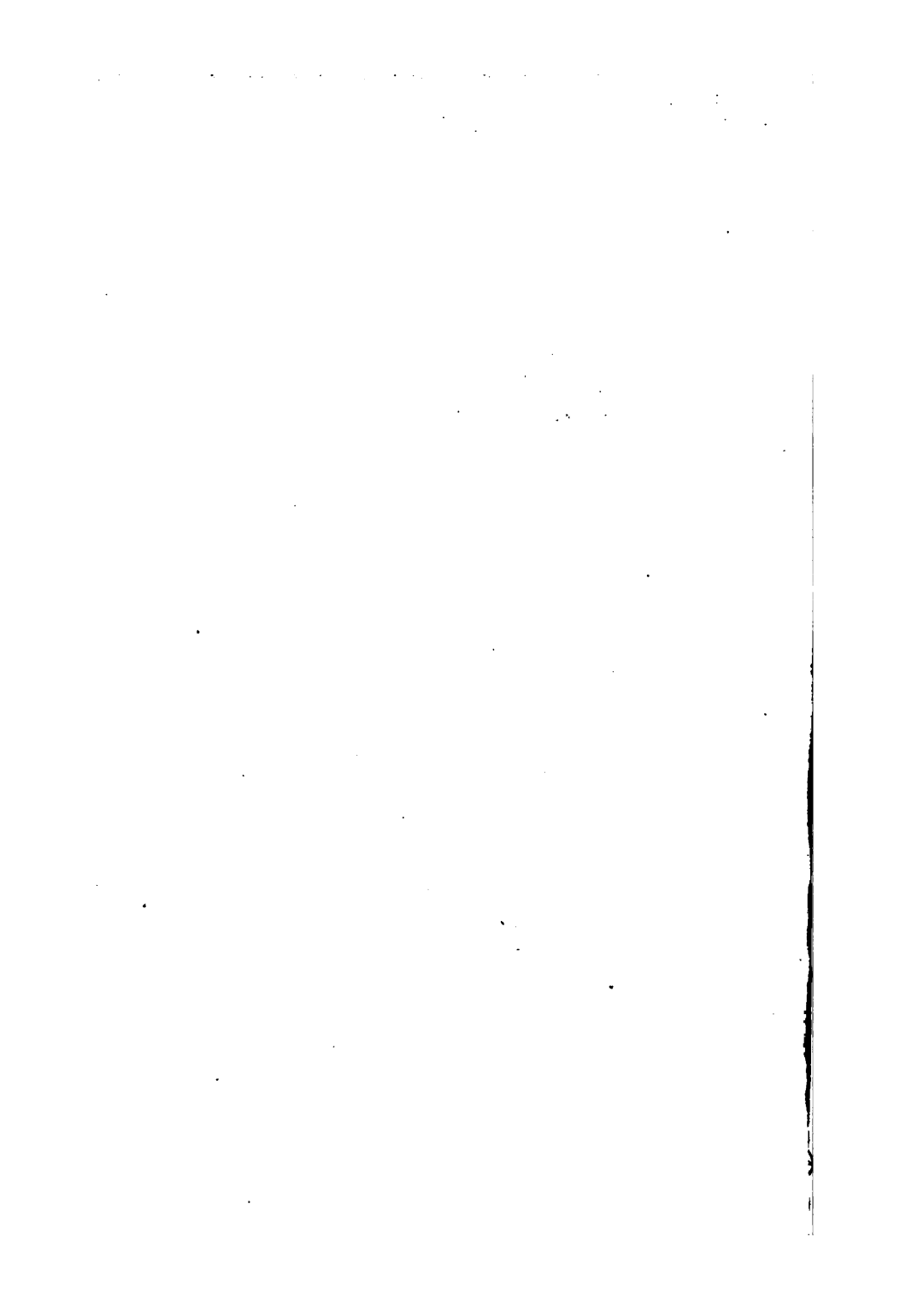


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HISTORICAL AND DESCRIPTIVE
CATALOGUE
OF THE
Pictures, Busts, &c.
IN THE
NATIONAL PORTRAIT GALLERY,

ST. MARTIN'S PLACE, W.C.

COMPILED BY
SIR GEORGE SCHARF, K.C.B., F.S.A.,
LATE DIRECTOR, KEEPER, AND SECRETARY.

ABRIDGED, REVISED, AND CONTINUED

BY
LIONEL CUST, M.A., F.S.A.,

DIRECTOR, KEEPER, AND SECRETARY,

INCLUDING EVERY PORTRAIT UP TO THE PRESENT DATE.



By Authority.

LONDON:
PRINTED FOR HER MAJESTY'S STATIONERY OFFICE,
BY EYRE AND SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.

1896.

Price Sixpence.

CONTENTS.

	Page
HISTORICAL INTRODUCTION - - - - -	iii
PLAN OF THE BUILDING - - - - -	vii
GENERAL ARRANGEMENTS - - - - -	vii
HOURS OF OPENING - - - - -	viii
RULES FOR ADMISSION OF STUDENTS - - - - -	viii
RULES ADOPTED BY THE TRUSTEES - - - - -	xi
CONSECUTIVE LIST OF TRUSTEES - - - - -	xii
PORTRAITURE - - - - -	xv
CATALOGUE - - - - -	1
COLLECTIVE PORTRAITS - - - - -	445
NAMES OF ARTISTS - - - - -	475
SPECIMENS OF HANDWRITING - - - - -	486
DONORS OF PORTRAITS - - - - -	491

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iii

NATIONAL PORTRAIT GALLERY.

THE National Portrait Gallery was founded in 1856, in pursuance of a motion made by Earl Stanhope, P.S.A., in the House of Lords on the 4th of March 1856.

His Lordship had previously addressed a letter, of which the following is a draft, to H.R.H. the Prince Consort, announcing his intention to invite public attention to the importance of forming a British Historical Portrait Gallery.

"SIR, Grosvenor Place, February 27, 1856.
"I presume to send herewith to your Royal Highness the copy of a motion of which I gave notice last night in the House of Lords.

"It would be most especially gratifying to me if your Royal Highness should be inclined to feel any interest in the idea.

"It seems to me that if a space were at once obtained, a yearly grant of 500l. in the estimates would suffice for purchases, and that the selection might be most properly confided to the present Fine Arts Commission, or any new commission over which your Royal Highness might be prevailed on to preside.

"I am, &c."

To this letter His Royal Highness was pleased to return the following answer, dated Buckingham Palace, the same day.

"MY DEAR LORD STANHOPE,

"I have to thank you for your letter, and can only say that your scheme has my entire concurrence, and that I shall be ready to give it any assistance that may be thought advisable.

*"Ever yours truly,
(Signed) ALBERT."*

"B. P. 2, 1856.

These letters, which were presented to the Gallery by Arthur, the present Earl Stanhope, in February 1879, have since been framed and, with Her Majesty's sanction, exhibited to the public in connexion with the portrait of the Prince Consort.

The motion brought forward in the House of Lords received the cordial support of the Marquess of Lansdowne, the Earl of Ellenborough, the Earl of Carnarvon, and many other peers, and a resolution was passed in the following terms:—

That an humble Address be presented to Her Majesty, praying that Her Majesty will be graciously pleased to take into Her Royal Consideration the expediency of forming a Gallery of the Portraits of the most eminent Persons in British history.

The Address having been duly presented, the proposal received the full sanction of the Crown, and was carried into effect by the House of Commons, when the Government proposed a grant of 2,000*l.* for the ensuing year, which was voted by Parliament 6th June 1856. On 2nd December of the same year a Board of Trustees was appointed by Treasury Minute, and constituted as follows:—

TRUSTEES.

The Lord President of the Council for the time being.
 The Marquess of Lansdowne.
 The Earl Stanhope.
 The Earl of Ellesmere.
 The Lord Elcho.
 The Right Honourable Sidney Herbert.
 The Right Honourable Benjamin Disraeli.
 The Lord Robert Cecil.
 The Right Honourable Thomas Babington Macaulay.
 Sir Francis Palgrave.
 Sir Charles Eastlake, President of the Royal Academy.
 William Smith, Esq.
 William Hookham Carpenter, Esq.

The following passages from the Parliamentary Debate upon the formation of a Gallery of British Historical Portraits, which took place in the House of Lords, Tuesday, March 4th, 1856, have been selected for permanent record:—

“**EARL STANHOPE** attached the greatest importance to the authoritative power of refusal, and believed the whole success of the undertaking would depend upon the proper exercise of that power: for if they admitted into a national collection portraits of those who possessed no adequate claim to such honour, the inevitable consequence would be that the Gallery would be deprived of all the distinction which he wished to see attached to it.

* * * * *

- “ There ought not to be in this collection a single portrait as to which a man of good education passing round and seeing the name in the catalogue, would be under the necessity of asking, ‘ Who is he ? ’ Such a question ought to be decisive against the admission of the portrait.
- “ The success of the whole scheme depended on confining the Gallery to men of real distinction, of real fame.
- “ THE EARL OF ELLENBOROUGH observed that if the management studiously and carefully endeavour to secure the exclusion of all unworthy persons, and of all who from accident or the exaggerated opinion of contemporaries may have gained admission to it, it will be an object of emulation to all, and will be, in fact, a gallery of the portraits of those who in all ages have deserved best of their country.”

Temporary apartments for the reception of the pictures and transaction of business were provided at 29, Great George Street, Westminster. As soon as the number of pictures amounted to 56, it was determined to afford the public an opportunity of seeing what progress had been made, and the rooms were opened to holders of tickets, easily procurable, on Wednesday and Saturday in each week. The first day of opening was the 15th January 1859. During the Easter holidays in the following year, the restriction of procuring tickets was suspended, and, from June 1865, the public entered without limitation during three days in the week.

At the close of the year 1869, when the number of portraits amounted to 288, the Collection, pending the construction of a building expressly adapted for the purpose, was removed by the First Commissioner of H.M. Works, under authority of the Treasury, to the eastern portion of the Long Building at South Kensington, which during the great exhibition of 1862 had formed the southern boundary of the Horticultural Gardens. In this provisional building the Gallery remained till the Autumn of 1885.

After an outbreak of fire at the South Kensington International Exhibition, in close proximity to the galleries occupied by the National Portraits, June 12th, 1885, the Government determined upon the removal of the collection to a place of greater security, and the first Commissioner of H.M. Office of Works stated in the House of Commons, July 20th, that arrangements were being made for the transfer of the collection on loan to the Bethnal Green Museum for a limited period.

The Gallery at South Kensington was closed to the public on the 1st of September, and the Collection was shown to the public newly arranged in the Bethnal Green Museum on the 22nd of October 1885.

Temporary apartments for the transaction of business and the reception of new acquisitions were provided at 20, Great George Street, Westminster. As no further arrangements were made to transfer the Collection from the Bethnal Green Museum to any permanent home in the West End of London, the number of acquisitions soon proved too large to allow of their being all accommodated at 20, Great George Street, Westminster, and several portraits had to be deposited in the National Gallery.

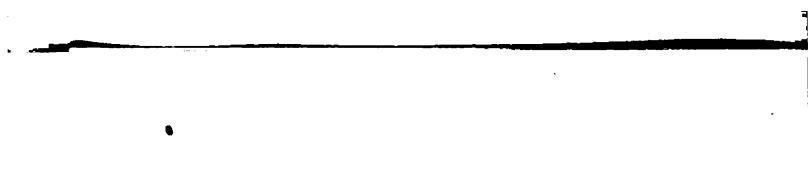
In May, 1889, William Henry Alexander, Esq., of Shipton, Andover, Hants, made an offer to H. M. Government to build a National Portrait Gallery at his own expense, provided that H. M. Government would afford a site for it within a distance of $1\frac{1}{2}$ miles from St. James' Street.

In response to this munificent offer, H. M. Government offered to Mr. Alexander a site immediately at the back of and contiguous to the National Gallery. This site was accepted by Mr. Alexander, who appointed Mr. Ewan Christian to be the architect of the new building.

The new building was commenced in October, 1890, but was not ready for occupation until the spring of 1895. It was completed at a cost of 96,000*l.*, of which sum Mr. Alexander provided 80,000*l.* and H. M. Government 16,000*l.*, to complete the east wing. The offices, temporarily located at 20, Great George Street, Westminster, were transferred to the new building in June, 1895, and the whole Collection of National Portraits was received into the new building during the same month from the Bethnal Green Museum, the temporary premises at 20, Great George Street, Westminster, and the National Gallery.

The new National Portrait Gallery was opened to the public on Saturday, April 4th, 1896.

In March, 1896, Sir George Scharf, K.C.B., who had held the post first of Keeper and Secretary, and latterly of Director, Keeper, and Secretary from the foundation of the Gallery, resigned his post through age and failing health, and was succeeded by Mr. Lionel Cust, M.A., F.S.A., formerly Assistant in the Department of Prints and Drawings at the British Museum. 982 Portraits (exclusive of engravings and autographs) were acquired during Sir George Scharf's tenure of office.



GENERAL ARRANGEMENTS.

The collection of National Portraits has been arranged as follows:—

On the TOP FLOOR the Portraits are arranged CHRONOLOGICALLY as far as possible beginning in Rooms I. and II. at the N.W. angle of the building and ending in Room XI. The large portraits in Room XII. are not arranged chronologically on account of their size.

The collection of Royal Portraits from George I. to Victoria will be found on the landings, numbered as Rooms XIII. and XXIII.

On the FIRST FLOOR the Portraits are grouped in classes, as far as they allow, Artists, the Drama, Statesmen, Divines, Eminent Women having separate rooms.

In the EAST WING on the UPPER FLOOR will be found Portraits of Literary Celebrities, the Army and the Navy, and Men of Science, and on the Lower Floor Works of Sculpture.

On the GROUND FLOOR a room is allotted to Portraits of Judges.

On the UPPER BASEMENT will be found the large pictures of the House of Commons and the House of Lords.

Visitors desiring to follow the historical sequence of the Portraits should ascend at once to the Top Floor.

The NUMBERS in parentheses, appended to the account of each portrait, in the Catalogue and also on the Tablets attached to the Portraits, refer to the order of acquisition.

*** THE RIGHT and THE LEFT always mean those of the SPECTATOR facing the picture. The distinction HIS or HER right or left hand (applied to the person represented) is always used with special care.

The MEASUREMENTS in the case of pictures are limited to that seen WITHIN the frame and known as SIGHT-MEASURE.

The DATES adopted in this edition of the CATALOGUE are derived from the latest authorities, especially the new DICTIONARY OF NATIONAL BIOGRAPHY which is still in the course of issue. This will for the present account for a few differences observable between the dates in following pages and those already written on the tablets attached to the frames in the Gallery.

HOURS OF OPENING.

The NATIONAL PORTRAIT GALLERY is open to the Public FREE—

On Mondays, Tuesdays, Wednesdays and Saturdays from 10 a.m. to

January, February, November, December	- 4 p.m.
March, October	- 5 p.m.
April, May, June, July, August, September	- 6 p.m.

And by payment of SIXPENCE—

On Thursdays and Fridays from 10 a.m. to

January, February, March, October, November, December	- 4 p.m.
April, May, June, July, August, September	- 5 p.m.

The Gallery will be open FREE on Sunday afternoons during the Summer months from 3 p.m. to 6 p.m., unless an announcement is made to the contrary.

Parties from schools, wishing to visit the Gallery for educational purposes, can be admitted *Free* on Students' Days, on notice being given to the Secretary, stating the numbers of the party.

The regulations for the admission of the public are as follows:—

It is not permitted to touch the pictures, sculpture or other objects exhibited in the galleries.

Sticks, umbrellas and parasols must be left in the Entrance Hall.

Smoking is strictly prohibited.

Dogs are on no account to be brought into the building.

Children are not admitted, unless under the charge of some responsible person.

Bags and parcels are not to be brought into the building, and provisions are not to be consumed within the building.

The Curators have strict injunctions to see that these rules are enforced, and that proper decorum is observed by those visiting the building.

STUDENTS are admitted to the Gallery free on Thursdays and Fridays under the following Regulations.

RULES FOR ADMISSION OF STUDENTS.

1896,

Students are admitted to copy in the National Portrait Gallery on Thursdays and Fridays, between 10 a.m. and 5 p.m. (or 4 p.m. in winter), subject to the following rules:—

1. Each applicant for admission as a student is required to write a letter to the Secretary, *giving the name and address of a Referee* resident in London.

2. Students of the Royal Academy, or of any Government School of Art, can obtain cards of admission upon the recommendation of the Keeper or Master of the academy or school in which they are working.

3. A card of admission will be available for six months from the date of issue, unless it is for any special reason withdrawn by authority. On the expiration of six months, or if lost or mislaid, it must be renewed by a fresh application for admission under the foregoing rules.

4. Students attending at the Gallery on Thursdays and Fridays are required to show their admission cards and sign their names in a book kept for that purpose in the Entrance Hall.

5. Owing to the limited size of the galleries only one person at a time can be permitted to copy any portrait on such a scale as to require an easel.

6. Under no circumstances will a student be allowed to touch the surface of a picture or work of sculpture, and the Curator in charge will be strictly enjoined to enforce this rule, and to see that the seats, easels, &c. of students are kept at a sufficient distance from the pictures.

7. Glass cannot be removed from a picture, or a picture taken down from the walls without special permission from the Director or the Officer in charge.

8. Students will be required to enter in a book, which will be kept for the purpose in the Gallery, the name of the portrait which they wish to copy, and the length of time which in their estimation it will take them to copy it.

9. Should more than one student be desirous of copying the same picture, they must do so in the order in which their names stand in the application book. On the expiration of the time originally estimated for by a student in copying a portrait, the next student on the list will be entitled to commence copying that portrait, but a student may obtain extension of time upon applying to the Secretary.

10. Should a student engaged in copying a portrait be absent on any Thursday or Friday up to 1 p.m., without giving notice, the next student on the list for copying the same portrait will be entitled to commence work and to continue until the copy is completed. Places forfeited by non-attendance cannot be resumed without special permission, except by a fresh entry in the application book.

11. No copy, finished or unfinished, can be removed from the Gallery without a pass from the Officer in charge. All copies must be removed from the Gallery by their owners within a fortnight of completion.

12. Chairs or stools will be provided for students in the Gallery, but not easels. Easels, drawing-boards, &c. can be stowed for the convenience of students on application to the Curator in charge of the gallery in which the student is working.

13. Palettes and brushes are not to be cleaned in the public lavatories, separate accommodation is provided for this purpose, information on which will be supplied by the Curators.

14. A scrupulous attention to order and cleanliness is expected from students. Neglect of this on the part of a student may involve the withdrawal of the card of admission.

15. In the event of a portrait, which a student is copying, being required for photography or any other purpose, the student will, as far as possible, receive due notice of the fact beforehand.

16. In consequence of the limited size of many of the galleries, and the small size of many of the portraits exhibited, students are expected to arrange their easels, stools, &c., so as to give as little inconvenience as possible to the public or to any other student, who may be copying a neighbouring portrait.

17. In the Galleries where there are bays formed by projecting screens, not more than two persons with easels can be permitted to work at the same time.

R U L E S

WHICH THE TRUSTEES HAVE ADOPTED FOR THEIR GUIDANCE.

1. The rule which the Trustees desire to lay down to themselves in either making purchases or receiving presents, is to look to the celebrity of the person represented rather than to the merit of the artist. They will attempt to estimate that celebrity without any bias to any political or religious party. Nor will they consider great faults and errors, even though admitted on all sides, as any sufficient ground for excluding any portrait which may be valuable as illustrating the civil, ecclesiastical, or literary history of the country.

2. No portrait of any person still living, except only of the reigning sovereign, and of his or her consort, shall be admitted. But this rule is not to be considered as applying to portraits of persons, some living and some deceased, in a group or series comprised in the same picture, and combined for one common object.

3. No portrait of any person deceased less than ten years shall be admitted, if so many as three of the Trustees shall personally, if present at the meeting, or within one fortnight by letter, state their dissent.

4. No portrait shall be admitted by donation, unless three-fourths, at least, of the Trustees present at a meeting shall approve it.

5. No modern copy of an original portrait shall be admitted.

CONSECUTIVE LIST OF THE TRUSTEES, From the Foundation of the Gallery to the Present Time.

Date of Appointment.	Trustee.	In the room of	—	Succeeded by
Dec. 2, 1856	<i>The LORD PRESIDENT for the time being.*†</i>	—	—	—
" "	MARQUESS OF LANSDOWNE, K.G.	-	-	Died Jan. 31, 1863.
" "	EARL STANHOPE	-	-	Died Dec. 24, 1875
" "	EARL OF ELLESMERE	-	-	Died Feb. 18, 1857
" "	LORD ELCHO	-	-	Withdrew
" "	Rt. Hon. SIDNEY HERBERT (afterwards Lord Herbert of Lea).	-	-	Died Aug. 2, 1861.
" "	Rt. Hon. B. DISRAELI (afterwards Earl of Beaconsfield, K.G.)	-	-	Died Apl. 19, 1881
" "	LORD ROBERT CECIL (afterwards Viscount Cranborne and Marquess of Salisbury, K.G.)	-	-	Withdrew
" "	Rt. Hon. THOMAS BABINGTON (afterwards Lord) MACAULAY.	-	-	Died Dec. 28, 1859
" "	SIR FRANCIS PALGRAVE	-	-	Died July 6, 1861
" "	SIR CHARLES EASTLAKE, P.R.A.	-	-	Died Dec. 24, 1865
" "	WILLIAM SMITH, Esq.	-	-	Died Sept. 6, 1876
" "	WILLIAM HOOKHAM CARPENTER, Esq.	-	-	Died July 12, 1866.
Feb. 28, 1857	THOMAS CARLYLE, Esq.	<i>Earl of Ellesmere</i>	Withdrew, July 1863.	—
May 24, 1859	BISHOP OF OXFORD (afterwards Bishop of Winchester).	-	-	Died July 19, 1873.
May 24, 1859	Rt. Hon. SIR GEORGE CORNEWALL LEWIS, Bart.	-	-	Died Apl. 13, 1863

* At that time the Earl Granville, K.G. The office of Lord President of the Council has since been held by the following:—1858, Marquess of Salisbury; 1859, Earl Granville; 1866, Duke of Buckingham and Chandos; 1867, Duke of Marlborough; 1868, Marquess of Eipon; 1873, Lord Aberdare; 1874, Duke of Richmond and Gordon; 1880, Earl Spencer; 1883, Lord Carlisle; 1885, Viscount Cranbrook; 1886, Earl Spencer; 1886, Viscount Cranbrook, G.C.S.I.; 1892, Earl of Kimberley; 1894, Earl of Rosebery; 1896, Duke of Devonshire.

† Member of the existing Board of Trustees, April 1896.

Date of Appointment.	Trustees.	In the room of	—	Succeeded by
May 24, 1859	WM. STIRLING, of Keir (afterwards Sir Wm. Stirling-Maxwell, Bart.)	- - -	Died Jan. 15, 1878	Lord De L'Isle.
April 2, 1860	Rt. Hon. WILLIAM EWART GLADSTONE (Chancellor of the Exchequer).	Lord Macaulay.	Withdrew, Dec. 1895.	Leslie Stephen.
July 3	EARL SOMERS - -	- - -	Died Sept. 1883	Bishop of Chester.
Aug. 14, 1861	LORD STANLEY (afterwards Earl of Derby).	Sir F. Palgrave.	Died April 1893	Viscount Cobham.
May 13, 1863	EARL OF DUDLEY -	Sir G. C. Lewis	Withdrew -	Rt. Hon. A. J. Beresford Hope.
Feb. 16, 1866	Sir FRANCIS GRANT, P.R.A.	Sir C. Eastlake	Died Oct. 5, 1878	Sir E. Wallace.
" "	THE DEAN OF WESTMINSTER.	- - -	Died July 18, 1881	Sir J. E. Millais, Bart., R.A.
Sept. 4	Rt. Hon. A. J. BERESFORD HOPE, M.P.	Earl of Dudley	Died Oct. 20, 1887	Earl of Pembroke.
" "	Sir COULTS LINDSAY, Bart.*	Lord Elcho -	-	-
July 25, 1868	VISCOUNT HARDINGE -	T. Carlyle, Esq.	Died July 1894 -	Sir G. Scharf, K.C.B.
Mar. 27, 1869	EARL COWPER, K.G. -	Marquess of Salisbury.	Withdrew -	Lord E. Gower.
May 4, 1874	THE MARQUESS OF BATH.	Bishop of Winchester.	Withdrew -	Sir Charles Tennant, Bart.
" "	LORD RONALD GOWER.*	Earl Cowper, K.G.	-	-
May 10, 1876	EVELYN PHILIP SHIRLEY, Esq.	Earl Stanhope	Died Sep. 19, 1882	Rt. Hon. Edward Stanhope, M.P.
Oct. "	A. BAILLIE-COCHRANE, Esq., M.P. (afterwards Lord Lamington).	Wm. Smith, Esq.	Died Feb. 1890 -	W. H. Alexander.
Mar. 1 1878	LORD DE L'ISLE AND DUDLEY.*	Sir W. S. Maxwell.	-	-
Feb. 5, 1879	Sir RICH. WALLACE, Bart., M.P.	Sir F. Grant.	Died July 1890 -	H. H. Gibbs.
July 1, 1880	PRESIDENT OF THE ROYAL ACADEMY (for the time being*†).	-	-	-
May 24, 1881	LORD EDMOND FITZMAURICE, M.P.*	Earl of Beaconsfield, K.G.	-	-
Aug. 17, 1881	JOHN EVERETT MILLAIS, Esq., R.A.* (afterwards Sir J. E. Millais, Bart., P.R.A.)	The Dean of Westminster.	-	-
Oct. 16, 1882	Rt. Hon. EDWARD STANHOPE, M.P.	Evelyn Philip Shirley, Esq.	Died Dec. 1893 -	Viscount Dillon.
Dec. 12, 1883	BISHOP OF CHESTER -	Earl Somers -	Withdrew -	The Speaker.
Dec. 8, 1887	Rt. Hon. ARTHUR WELLESLEY PEEL, Speaker of the House of Commons (now VISCOUNT PEEL).*	Bishop of Chester	-	-

* Member of the existing Board of Trustees, April 1896.

† At the time Sir Frederic Leighton, Bart. (afterwards Lord Leighton of Stretton) who died Jan. 1896 and was succeeded by Sir J. E. Millais, Bart., R.A.

Date of Appointment.	Trustee.	In the room of	—	Succeeded by
Dec. 8, 1887	EARL OF PEMBROKE -	<i>Rt. Hon. A. J. Beresford Hope.</i>	Died May 1895	<i>Lord Ribblesdale.</i>
Mar. 20, 1890	WILLIAM HENRY ALEXANDER, Esq.*	<i>Lord Lamington</i>	Withdrew	<i>G. F. Watts, R.A.</i>
Nov. 18 1890	HENRY HUCKS GIBBS, Esq. (now LORD ALDENHAM)*	<i>Sir Richard Wallace.</i>	—	—
Aug. 8, 1893	VISCOUNT COBHAM*	<i>Earl of Derby.</i>	—	—
" "	Sir CHARLES TENNANT, Bart.	<i>Marquess of Bath.</i>	Withdrew	<i>W. E. H. Lecky.</i>
Feb. 8, 1894	VISCOUNT DILLON*	<i>Rt. Hon. E. Stanhope.</i>	—	—
April 6, 1895	Sir GEORGE SCHARF, K.C.B.	<i>Viscount Hard- ing.</i>	Died April 1895	<i>Hon. Philip Stanhope.</i>
May 29, 1895	WILLIAM EDWARD HARTPOLE LECKY, Esq., M.P.*	<i>Sir Charles Tennant.</i>	—	—
June 15, 1895	Hon. PHILIP STANHOPE, M.P.*	<i>Sir G. Scharf.</i>	—	—
July 3, 1895	LORD RIBBLES-DALE.*	<i>Earl of Pem- broke.</i>	—	—
Jan. 23, 1896	LESLIE STEPHEN, Esq.*	<i>Rt. Hon. W. E. Gladstone.</i>	—	—
June 25, 1896	GEORGE FREDERICK WATTS, R.A.*	<i>W. H. Alexander</i>	—	—

* Member of the existing Board of Trustees, April 1896.

Director, Keeper, and Secretary,
LIONEL CUST, Esq., M.A., F.S.A.

Clerk and Acting-Assistant Keeper,
JAMES DONALD MILNER, Esq.

PORTRAITURE.

It is impossible for me to conceive a work which ought to be more interesting to the present age than that which exhibits before our eyes our "fathers as they lived," accompanied with such memorials of their lives and characters as enable us to compare their persons and countenances with their sentiments and actions. I will enlarge no more upon the topic, because I am certain that it requires not the voice of an obscure individual to point out to the British public the merits of a Collection, which at once satisfies the imagination and the understanding, shewing us by the pencil how the most distinguished of our ancestors looked, moved, and dressed; and informs us by the pen how they thought, acted, lived, and died.—*Letter from Sir Walter Scott, Abbotsford, 25th March, 1828, on the appearance of Lodge's Portraits of Illustrious Personages of Great Britain.*

I have observed that a reader seldom peruses a book with pleasure till he knows whether the writer of it be a black or a fair man, of a mild or choleric disposition, married or a bachelor; with other particulars of a like nature, that conduce very much to the right understanding of an author.—*Addison, First lines of the Spectator.*

Painting gives us not only the Persons, but the Characters of great men. The air of the Head and Mien in general, gives strong indications of the Mind, and illustrates what the Historian says more expressly and particularly. Let a man read a Character in my Lord Clarendon (and, certainly, never was there a better Painter in that kind) he will find it improved by seeing a Picture of the same Person by Van Dyck.—*Jonathan Richardson, "Essay on the Theory of Painting," 1715.*

Our painters take no care to transmit to posterity the names of the persons whom they represent; through which negligence so many excellent pieces come after a while to be dispersed

amongst brokers and upholsterers, who expose them to the streets in every dirty and infamous corner.—*John Evelyn to Samuel Pepys, August 12th, 1689.*

We never read of the actions of any distinguished individual without feeling a desire to see a resemblance of his person. We often imagine that we can trace the character of the man in the expression of his countenance; and we retain a more correct recollection of his actions by keeping in our minds a lively impression of his general appearance.—*Governors of the British Institution in the preface to the Catalogue of their first exhibition of Historical Portraits, held in Pall Mall, 1820.*

In all my poor historical investigations it has been, and always is, one of the most primary wants to procure a bodily likeness of the personage inquired after,—a good portrait if such exists; failing that, even an indifferent if sincere one.

In short, any representation made by a faithful human creature of that face and figure which he saw with his eyes, and which I can never see with mine, is now valuable to me, and much better than none at all.

It has always struck me that historical portrait galleries far transcend in worth all other kinds of national collections of pictures whatever; that, in fact, they ought to exist in every country as among the most popular and cherished national possessions. Lord Chancellor Clarendon made a brave attempt in that kind for England, but his house and gallery fell asunder in a sad way.—*Thomas Carlyle, quoted by Earl Stanhope.*

When the world of pleasure palls,
When a voice within thee calls
To a larger, fuller life,
Nobler aims, more worthy strife,
Here, in such a pensive mood,
Half-aspiring, half-subdued,
Come with me and learn to trace
All the glories of thy race—
All that art and fame can give—
Making bygone greatness live.

—*On the National Portrait Gallery. W. E. H. Lecky, Poems, 1891.*

MADISON - WIS
OF
CATALOGUE.

GEORGE HAMILTON GORDON, FOURTH EARL OF ABERDEEN, K.G.,
P.S.A. 1784-1860.

Painted in 1846 by John Partridge.

A distinguished statesman, diplomatist, scholar, and antiquary. He appears as "the travell'd Thane, Athenian Aberdeen," in Lord Byron's "English Bards and Scotch Reviewers." In early life Lord Aberdeen spent much time in Greece and on his return founded the "Athenian Society." He was Foreign Secretary in 1828 under the Duke of Wellington, and again in 1841 under Sir Robert Peel. In 1852 he formed a Coalition Ministry, with Lord John Russell as Foreign Secretary, the Duke of Newcastle as Secretary for War, and Mr. Gladstone as Chancellor of the Exchequer. During his Administration in March 1854 the Crimean war began. In the following year, on the secession of Lord John Russell, the Government was defeated, and Lord Aberdeen resigned. Lord Aberdeen carried important measures for reform of the law, government of India, and extension of the principles of free trade.

Presented, June 1886, by Henry Willett, Esq., of Brighton, (750.)

Life-size figure to the knees, seated at a table towards the left.

Dimensions.—4 ft. 9½ ins. by 3 ft. 9½ ins.

For other portraits see COLLECTIVE PORTRAITS, THE FINE ARTS COMMISSION, page 465, and PATRONS AND LOVERS OF ART, page 467.

RIGHT HON. JOSEPH ADDISON. 1672-1719.

An old copy from Sir Godfrey Kneller.

Poet, statesman, and essayist. Son of Lancelot Addison, Dean of Lichfield. Born in Wiltshire; educated at Charterhouse and Queen's College, Oxford. Addressed some early verses to Dryden, and, under the patronage of Lord Halifax, travelled in Italy. Commemorated the victory of Blenheim, 1704, in a poem called "The Campaign." In 1709 he was appointed secretary to the Marquess of Wharton in Ireland, and in December of the same year was elected member for Malmesbury, a seat which he held to the end of his life. At this period, in connexion with his

friends Steele and Swift, he began his famous writings in "The Tatler," "Spectator," and "Guardian." His admired tragedy of "Cato" appeared in 1713. On the decease of Queen Anne in 1714, Addison served as secretary to the Lords Justices, pending the arrival of George I., by whom he was appointed one of the principal Secretaries of State. He died at Holland House, having married in 1716 the widow of Edward, Earl of Warwick. His body lay in state in the Jerusalem Chamber of Westminster Abbey, where he was buried.

Lord Stanhope, in his History of England, observes, "For graceful style, for polished satire, for delicate delineation of character, Addison has never been surpassed; but on the stage of active politics he was scarce a match for the passionate ardour, the withering irony of Swift."

The best portrait of this type, and the undoubted original, was painted by Sir Godfrey Kneller for Jacob Tonson, being one of the series known as the Kitcat Club.

To the waist standing, face three-quarters to left.

Purchased by the Trustees, March 1869. (283.)

Dimensions.—2 ft. 4 ins. by 2 ft. 2 ins.

ANOTHER PORTRAIT.

Painted in 1719 by Michael Dahl.

This picture has been engraved the same way in mezzotinto, by John Simon, with the following lines beneath it:—

*"Unrivalled and unmatched shall be his Fame,
And his own laurels Shade his envy'd Name."*

This portrait is especially interesting as the latest representation of the literary statesman. He then resided in Holland House. The picture contrasts with the more youthful portraits by Kneller and Jervas, especially the one painted by the former artist for the Kitcat Club.

Purchased by the Trustees, June 1884. (714.)

Half-length, seated at a table, face three-quarters to the right.

Dimensions.—3 ft. 4½ ins. by 2 ft. 7¼ ins.

LOUISA, COUNTESS OF ALBANY. 1753-1824.

Painted by Pompeo Batoni.

Wife of Prince Charles Edward Stuart, and daughter of Gustavus Adolphus, Prince of Stolberg-Goedern. Born at Mons, and brought up at a convent in Flanders. Married, under the

auspices of the French Court, in 1772, to the exiled Prince Charles Edward Stuart, who was 33 years her senior, and known as the Count of Albany. They settled at Florence, but their married life was unhappy, and the countess took refuge with Cardinal York at Rome; here she became acquainted with the distinguished poet Alfieri, with whom she lived until his death in 1803, when she is said to have married at Florence a painter, François Xavier Fabre, of Montpellier. The countess died at Florence, and was buried in Santa Croce.

Purchased by the Trustees, July 1873. (377.)

Small portrait to the waist, face nearly in full.

Dimensions.—9½ ins. by 7½ ins.

GEORGE MONCK, DUKE OF ALBEMARLE, K.G. 1608-1670.

Painted by Sir Peter Lely.

General. Born at Potheridge in Devonshire. The son of Sir Thomas Monck.* At the age of 17 he served under his kinsman, Sir Richard Grenville, in an expedition against Spain. After serving in the Dutch army, he became lieutenant-colonel of a foot regiment in England. Having distinguished himself in suppressing the rebellion in Ireland he was appointed Governor of Dublin. Upon the failure of the Royalist cause, Monck accompanied Cromwell to Scotland, and took part in the battle of Dunbar. His talents for naval as well as military warfare were shown in his engagements with the Dutch, when, together with Admirals Blake and Deane, he overcame Van Tromp. The fame of General Monck, however, is chiefly founded on the part he played when at the head of the Scotch army. On the decline of the Protectorate he became for a time the arbiter of the kingdom's destiny. His services towards the restoration of monarchy were rewarded with a dukedom and the Order of the Garter. In 1666 he again defeated the Dutch under their gallant Admiral de Ruyter; and at the period of the Plague in London, when the Court withdrew from the city, he had the honour to find the supreme direction of affairs entrusted to his hands. At his decease in 1670, he was interred with public honours in Westminster Abbey, the King himself being present at the funeral.

Purchased by the Trustees, May 1876. (423.)

Half-length to left, in buff coat, face three-quarters to the left.

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

* The name always appears thus spelt in his autograph letters.

ANOTHER PORTRAIT.*Painter unknown.*

This head is very similar in countenance to a fine unfinished miniature, by Cooper, in the Royal collection at Windsor Castle. It also corresponds with that in a full-length picture, wearing robes of the Garter, in the Guild-Hall at Exeter, engraved by B. Holl in Lodge's Portraits, vol. 8, pl. 142.

Purchased by the Trustees, February 1863. (154.)

To the waist, in armour, face three-quarters to the right.

Dimensions.—2ft. 5 ins. by 2ft.

ANOTHER PORTRAIT.

Drawn and engraved from the life in 1661 by David Loggan.

Purchased by the Trustees, March 1890. (883.)

Half-length, slightly to right, in armour.

Dimensions.—1 ft. $\frac{1}{2}$ in. by 8 $\frac{1}{2}$ in.

H.R.H. ALBERT, PRINCE CONSORT OF ENGLAND, K.G. 1819–1861.

Painted by Franz Xaver Winterhalter.

Second son of Ernest, Duke of Saxe-Coburg-Saalfeld, and of Louise, daughter of Augustus, Duke of Saxe-Gotha-Altenburg.

Born at Rosenau, near Coburg, 26th August 1819. Married at St. James's Palace, London, 10th February 1840, to his cousin Victoria, Queen of England. Elected Chancellor of the University of Cambridge in 1847. As patron and promoter of all social improvements, and of science and art, his name will ever be cherished among the benefactors to this country. From his liberal and comprehensive intellect arose the Great International Exhibition of 1851. In 1857 he was invested with the title of Prince Consort. He was elected President of the British Association in 1859. This great and good Prince died, after a short illness, at Windsor Castle, 14th December 1861, most deeply and universally lamented.

PRESENTED APRIL 1867, BY HER MOST GRACIOUS MAJESTY,
QUEEN VICTORIA. (237.)

Painted, by command, expressly for this Gallery, being a replica of the last portrait painted from life, now at Buckingham Palace.

Full-length standing, in uniform as Colonel of the Rifle Brigade, face three-quarters to the left.

Dimensions.—7 ft. 9 $\frac{1}{2}$ ins. by 5 ft. 1 in.

For another portrait see COLLECTIVE PORTRAITS, THE FINE ARTS COMMISSION, page 465.

JOHN ALLEN, M.D. 1771-1843.

Painted by Sir Edwin Landseer, R.A.

Contributor to reviews, and author of "An Inquiry into the Rise and Growth of the Royal Prerogative in England," published in 1830. Born near Edinburgh, and apprenticed there to a surgeon. In 1802 he joined Lord Holland as medical friend and companion during a tour in France and Spain. From this period he became a fixed inmate of Holland House, varied only by an occasional residence at Dulwich College, of which he was Warden from 1811 to 1820, and Master from that year until his death. He died in South Street, London.

Presented November 1873, by the widow of General C. R. Fox. (384.)

Small figure to the knees, seated in an armchair reading, face three-quarters to the left.

Dimensions.—1 ft. 11½ ins. by 1 ft. 5½ ins.

REV. RICHARD ALLESTREE, D.D. 1619-1681.

Drawn and engraved from the life by David Loggan.

Royalist soldier and divine. He was educated at Coventry and Christ Church, Oxford, and during the Civil War took an active part in the service of the king; he was seen carrying a musket in one hand and his book in the other. At the Restoration Allestree was appointed Canon of Christ Church and Regius Professor of Divinity, and in 1665 became Provost of Eton College, which post he held until his death.

Purchased by the Trustees, March 1881. (629.)

Half-length in gown, bands, and skull-cap, face three-quarters to the right.

Dimensions.—1 ft. 1 in. by 10¼ ins.

JEFFREY, FIRST LORD AMHERST, K.B. 1717-1797.

Painted by Thomas Gainsborough, R.A.

The Conqueror of Canada. Son of Jeffrey Amherst, Esq., of Riverhead, Kent. He received an ensign's commission in the Guards in 1731, and acted as aide-de-camp to Lord Ligonier in the battles of Dettingen and Fontenoy. His

appointment to command the troops destined for the siege of Louisburg, in the Gulf of St. Lawrence, was the commencement of a brilliant series of exploits in America; Louisburg, together with the whole island of Cape Breton, surrendered to him. In 1760 Montreal fell into his hands, and Canada being entirely reduced, he returned home to receive the thanks of the House of Commons, and was created a Knight of the Bath. He soon after received the appointment of Governor-General of British North America, and subsequently became commander-in-chief of all the forces in England. He was raised to the peerage in 1776, and in 1796 attained the rank of Field Marshal. He died at Montreal, his seat in Kent.

Purchased by the Trustees, July 1862. (150.)

To the waist in an oval, in scarlet uniform, face three-quarters to the left.

Dimensions.—2 ft. 3½ ins. by 1 ft. 10 ins.

SIR EDMUND ANDERSON. 1530-1605.

A copy in water colours on paper. Artist unknown.

Judge. Born in Lincolnshire, and educated at Lincoln College, Oxford. He became serjeant-at-law in 1577, and in 1581, when acting as assistant judge on circuit, presided at the trials of Robert Brown, founder of the sect of Brownists, and of Campioun and other priests, who were charged with conspiring against the life of the Queen. For the energy he displayed in vindicating the authority of the Crown in these cases he was promoted in the following year to the Chief Justiceship of the Common Pleas, and in that capacity took part in the arraignment of Mary Queen of Scots and in all the great trials of the period, including those of the Earl of Essex and Sir Walter Raleigh. Sir Francis Bacon spoke of him as "the last great judge." His law reports, published in 1664, were long regarded as an authority by lawyers.

Presented, May 1877, by the Honourable Society of Judges and Serjeants at Law. (456.)

Bust, in judge's robes, face three-quarters to right.

Dimensions.—9 ins. by 7½ ins.

HENRY WILLIAM PAGET, FIRST MARQUESS OF ANGLESEY, K.G.
1768-1854.

Drawn in 1808 by Henry Edridge, A.R.A.

Field Marshal. Eldest son of the first Earl of Uxbridge. He joined the army of the Duke of York in Flanders 1794, and

in the course of his career contributed largely by his valour to the victories of Corunna and Waterloo. After the latter battle, in 1815, where he commanded the cavalry and horse artillery, and lost a leg, he was created Marquess of Anglesey. Appointed Lord Lieutenant of Ireland in 1828.

Full-length figure, in Hussar uniform, face three-quarters to the left.

Purchased by the Trustees, July 1870. (313.)

Dimensions.—1 ft. 8½ ins. by 1 ft. 3½ ins.

ANNE OF BOHEMIA, FIRST QUEEN OF RICHARD II. 1366-1394.

Wrought in 1395 by Nicholas Broker and Godfrey Prest, coppersmiths, of London.

Daughter of Charles IV., Emperor of Germany, and sister of the Emperor Wenceslaus. Married in 1382 to King Richard, and crowned at Westminster. She was a princess of great virtue and piety. She is reputed to have favoured Wicliff's doctrines. She was commended by Archbishop Arundel in her funeral sermon for her diligent study of the Scriptures, and reading godly books. She died without issue at Shene, in Surrey, and was buried in Westminster Abbey.

Electrotyped from the metal-gilt effigy on her monument in Westminster Abbey.

Purchased by the Trustees, November 1871. (331.)

ANNE BOLEYN, SECOND QUEEN OF HENRY VIII, AND MOTHER OF QUEEN ELIZABETH. 1507-1536.

Painter unknown.

Born at Blickling in Norfolk. She was sent at an early age by her father, Sir Thomas Boleyn, to France, where she attended upon the Queen and associated with other great ladies of that court. In 1527 she returned to England and became maid of honour to Queen Catherine, when she speedily attracted King Henry's favour. In January 1533 she was privately married to him, and on the Whitsunday following, public crowned by Archbishop Cranmer in Westminster Abbey. Queen Anne Boleyn was favourable to the progress of the Reformation. She suddenly fell from her high station, was committed to prison, brought to trial, pronounced guilty of infidelity to her husband, and on the 19th of May beheaded within the precincts of the Tower of London.

Purchased by the Trustees, November 1882. (668.)

Bust, face three-quarters to the left.

Dimensions.—1 ft. 9 ins. by 1 ft. 4½ ins.

ANNE OF DENMARK, QUEEN CONSORT OF JAMES I. OF ENGLAND
AND VI. OF SCOTLAND. 1574-1619.

Painted by Paul van Somer.

Daughter of Frederick II., King of Denmark and Norway.
and sister of Christian IV. Born at Skanderborg. Married to
King James at Upslo, in Norway, November 1589. Died at
Hampton Court.

Purchased by the Trustees, May 1861. (127.)

Bust, face three-quarters to right.

Dimensions.—2 ft. 5½ ins. by 2 ft. ¾ in.

PRINCESS ANNE, INFANT DAUGHTER OF KING CHARLES I.
1636-1640.

See COLLECTIVE PORTRAITS, CHILDREN OF CHARLES I., page 449.

QUEEN ANNE, WHEN PRINCESS. 1665-1714.

With her son William, Duke of Gloucester, who died July 30th,
1700, aged 11 years.

Painted about 1695 by Michael Dahl.

Born at St. James's Palace. The last reigning Sovereign of
the Stuart dynasty. Second daughter of James, Duke of York,
and Anne Hyde, daughter of the Earl of Clarendon. Married
at St. James's to George, Prince of Denmark, 1683. Succeeded
to the throne 1702. She survived her husband nearly six years,
and died at Kensington.

Purchased by the Trustees, May 1871. (325.)

Seated figure to the knees, face three-quarters to the left,
resting her hand on the child's shoulder.

Dimensions.—4 ft. ½ in. by 3 ft. 3½ ins.

(a.) ANOTHER PORTRAIT, WHEN QUEEN.

Painted by John Closterman.

Purchased by the Trustees, June 1866. (215.)

Standing figure to the knees, in coronation robes, wearing a
crown and carrying the orb and sceptre.

Dimensions.—4 ft. 1 in. by 3 ft. 4 ins.

(b.) ANOTHER PORTRAIT.

*See COLLECTIVE PORTRAITS, INSTALLATION OF KNIGHTS OF THE
GARTER, page 451.*

GEORGE, LORD ANSON. 1697-1762.

After Sir Joshua Reynolds, P.R.A.

The circumnavigator. Born at his father's seat, Shugborough, in Staffordshire. Entered the sea service at an early age. Served on the coast of South Carolina, where he bought land and where a county is still called after his name. Appointed in 1740 to command an expedition against the Spanish trade in the Pacific. Returned from this celebrated voyage round the world and landed at Spithead, June 15, 1744. Elected M.P. for Heydon. When in command of the Channel Fleet he captured off Cape Finisterre six French men-of-war and four East Indiamen. Created Baron Anson of Soberton, 1747, and appointed First Lord of the Admiralty, 1751. One of his last public services was that of bringing Princess Charlotte of Mecklenburg from Cuxhaven to England on the occasion of her marriage to George III.

Transferred, June 1879, from the British Museum, to which it had been presented by Philip, third Earl of Hardwicke, 1814. Lord Anson had married Lady Elizabeth Yorke, daughter of Lord Chancellor Hardwicke. (518.)

Half-length, in naval uniform, face three-quarters to the right.

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

ARCHIBALD CAMPBELL, NINTH EARL OF ARGYLL. Died 1685.

Drawn and engraved from the life by David Loggan.

Eldest son of Archibald, Marquess of Argyll, and father of the first Duke. As Lord Lorne he was an adherent of the Royalist cause in Scotland. A strong supporter of the Protestant interest in 1681, he was tried on a charge of treason, and sentenced to death, but succeeded in making his escape to Holland, where he joined the Duke of Monmouth in a plan for the invasion of Great Britain. He landed in Scotland with a small force in May, 1685, but being disappointed in the hope of obtaining adherents, was taken prisoner and executed, in pursuance of his former sentence, without further trial.

Purchased by the Trustees, March, 1881. (630.)

In an oval to the waist, in peer's robes, face three-quarters to the right.

Dimensions.—1 ft. $\frac{3}{4}$ in. by 8 $\frac{1}{4}$ ins.

JOHN CAMPBELL, SECOND DUKE OF ARGYLL AND DUKE OF GREENWICH, K.G., K.T. 1678-1743.

Painted by William Aikman.

Military commander, statesman, and orator. Succeeded his father in the title, 1703; created Baron of Chatham and Earl of Greenwich in 1705 in recognition of his services in support of the Union with Scotland. Served under Marlborough at Ramillies, Oudenarde, and Malplaquet. After the sieges of Lille and Ghent he was made K.G. In 1711 he went to Spain as ambassador and commander-in-chief of the forces there, and in 1715, being appointed commander-in-chief in Scotland, he overpowered the Earl of Mar's forces at Dunblane (Sheriffmuir) and drove the Pretender from the kingdom. Created Duke of Greenwich in 1719. He held successively high political offices, but was deprived of them for his opposition to Sir Robert Walpole. On the dismissal of that minister he recovered them, but resigned them after a few weeks.

His character is vividly portrayed in Sir Walter Scott's novel of "The Heart of Mid-Lothian." A noble monument by L. F. Roubiliac was erected to his memory in Westminster Abbey.

Purchased by the Trustees, 20th February, 1885. (737.)

Half-length, in crimson coat, holding a truncheon, face three-quarters to the right.

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

SIR RICHARD ARKWRIGHT. 1732-1792.

Painted by Joseph Wright, of Derby, A.R.A.

Famous for his inventions in cotton-spinning. He was born at Preston, in Lancashire, and quitting the business of a barber at Bolton-le-Moor about 1750, obtained the aid of John Kay, a watchmaker of Warrington, to prepare the machinery which his ingenuity had devised. In 1768 he set up his first machine at Preston. In 1769 Arkwright obtained the first patent for spinning cotton by means of rollers. Mr. Strutt of Derby, and Mr. Reed of Nottingham, then extensively engaged in the stocking manufacture, entered into partnership with Arkwright, whilst Messrs. Wright, bankers of Nottingham, supported them in their money transactions. In 1771 a spinning mill was erected at Cromford, in Derbyshire, and moved, as an improvement on horse labour, by water power. In 1786 Arkwright received the honour of knighthood, and served the office of high sheriff for the County of Derby. He died at Cromford.

This portrait was presented by Sir Richard Arkwright to Dr. Darwin, in addition to a fee of 1,000*l.*, in compensation for his time and trouble in appearing in London to give evidence at the trial in which Sir Richard Arkwright was proved to be the sole inventor of the spinning jenny.

Purchased by the Trustees, December, 1861. (136.)

To the waist, in red coat, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft.

MATTHEW ARNOLD, 1822–1888.

Painted by George Frederick Watts, R.A.

Poet, critic and essayist. Eldest son of Dr. Thomas Arnold, head-master of Rugby School. An Inspector of Schools, and Professor of Poetry at Oxford. Published in 1868 a volume "The Schools and Universities of the Continent." Gained the Newdigate prize at Oxford for a poem of "Cromwell" and subsequently published "The Strayed Reveller," "Empedocles and other Poems," "Merope," and other poems of great merit. Also published several critical and theological essays on subjects of great importance, among them being "Culture and Anarchy," "Literature and Dogma," etc. He died at Liverpool, having left a lasting mark on English literature.

Presented, December 1895, by the artist. (1000.)

To the waist, face almost in profile to right.

Dimensions.—2 ft. 2 ins. by 1 ft. 9 ins.

THOMAS ARNOLD, D.D. 1795–1842.

A marble bust sculptured in 1849 by W. Behnes.

Head master of Rugby. Born at Cowes. During his school-days, both at Warminster and Winchester, his favourite pursuits were poetry and history. In 1811, having obtained a scholarship at Corpus Christi College, he removed to Oxford. In 1814 he took a first class in classics, and in 1815 was elected fellow of Oriel College.

But it is as head master of Rugby School (which he became in 1828) that Dr. Arnold will be especially remembered. Under his direction Rugby became perhaps the most celebrated seat of education of the time. He was wont to teach his pupils with the affection of a friend and the courtesy of a gentleman, as well as with the authority of a master. His views on this subject are

fully explained in the "Journal of Education," 1834-5. In the year before his death, he was appointed by Lord Melbourne to the Regius Professorship of Modern History at Oxford. His chief literary works are the "Roman History," and an edition of Thucydides. He died at Rugby, and was buried in the school chapel.

The life of Dr. Arnold was written by his pupil the Very Rev. A. P. Stanley, D.D., Dean of Westminster.

Presented, February, 1864, by Dr. James Prince Lee, Bishop of Manchester. (168.)

THOMAS HOWARD, EARL OF ARUNDEL AND SURREY, K.G.
1586-1646.

Painter unknown.

Earl Marshal. The collector and liberal patron of art. Son of Philip, Earl of Arundel, who died, a prisoner, in the Tower. Restored in blood in the first year of James I., with the additional dignity of Earl of Surrey. He married Lady Alethea Talbot, and with his family lived some years in Italy. His character is forcibly described by Lord Clarendon in the first portion of his history. In 1636 the Earl was appointed ambassador to the Emperor of Germany for the restitution of the Palatinate to the King's nephew, and in 1641 presided as Lord High Steward at the trial of the Earl of Strafford. Early in 1642 he attended the Queen and the Princess Mary, newly wedded to the Prince of Orange, to Holland, and never saw England again. He died at Padua in the fifty-fifth year of his age. His remains were brought to England and buried at Arundel, in Sussex. His grandson Philip became the famous Cardinal Howard. The Earl of Arundel was nominated by the King commander-in-chief of the army raised against Scotland in 1638. He was, says Clarendon, especially distinguished as a cultivator of the fine arts, a patron of their professors, and a collector of their finest monuments.

Transferred, June 1879, from the British Museum. (519.)

To the waist, in armour, face three-quarters to the right.

Dimensions.—5½ ins. by 4½ ins.

JOHN DUNNING, LORD ASHBURTON. 1731-1783.

Painted by Sir Joshua Reynolds, P.R.A.

An eminent lawyer, the son of an attorney at Ashburton in Devonshire. By the advice of Sir Thomas Clarke, at that time Master of the Rolls, he determined to follow the legal profession,

and entered the Middle Temple May, 1752. His admission to the bar followed four years later. As counsel for Wilkes, his argument on the Bill of Exceptions, June, 1765, completely established his reputation as one of the greatest and most eloquent lawyers of his day, a reputation which he ever afterwards maintained. Having attached himself to the party of Lord Shelburne he entered Parliament under his auspices as member for the borough of Calne. In 1768 he was appointed Solicitor-General, but resigned that office in 1770. In 1782 he was made Chancellor of the Duchy of Lancaster, and raised to the peerage as Baron Ashburton of Ashburton. He had two years previously married Miss Elizabeth Baring of Exeter.

Presented, June, 1860, by Thomas Baring, Esq., M.P. (102.)

To the waist, in lawyer's gown and bands, face three-quarters to the left.

Dimensions.—2 ft. 5 ins. by 2 ft.

JAMES ATKINSON. 1780-1852.

Painted by himself.

Army surgeon, portrait painter, and Oriental scholar. Born at Darlington. Entered the Bengal Medical Service, and served as superintending surgeon of the Army of the Indus in the first Afghan Expedition. Published a volume of lithographs, entitled "Sketches in Afghanistan."

Presented, November 1892, by his son, Rev. Canon J. A. Atkinson, D.C.L.

Full face to waist, in uniform of Bengal Army surgeon. (930.)

Dimensions.—8½ ins. by 6½ ins.

WILLIAM EDEN, FIRST LORD AUCKLAND. 1744-1814.

Painted in watercolours in 1803 by H. Edridge, A.R.A.

Diplomatist. Third son of Sir Robert Eden, Bart., of Windlestone, Durham. Educated at Eton and Christ Church, Oxford. He entered the Middle Temple in 1765, and was called to the bar in 1768. He became Under Secretary of State in 1772, and sat in the House of Commons as member for Woodstock, till his elevation to the peerage in 1793. Among his distinguished diplomatic services may be enumerated his mission to America in 1778 as one of the Commissioners to treat for the restoration

of peace; his mission to France in 1785, and his subsequent embassies to Spain and Holland. The most important work of his diplomacy was his negotiation in 1786 of the celebrated Treaty of Commerce with France. He afterwards took office at home as Postmaster-General under Mr. Pitt's administration, and retained that appointment when Mr. Addington came into power. On Mr. Pitt's return in 1804 he resigned it.

Presented by Earl Stanhope, P.S.A., April, 1861. (122.)

Small vignette, seated to the waist, face three-quarters to the left.

Dimensions.—11½ ins. by 9½ ins.

SARAH AUSTIN. 1793-1867.

Painted by Lady Arthur Russell.

Distinguished for her literary attainments, benevolence, and social influence. She was the youngest child of John Taylor, Esq., of Norwich, where she was born, and married in 1820 John Austin, Professor of Jurisprudence. Mrs. Austin excelled in translations from the French and German languages, and was a zealous advocate of the cause of popular education. After the death of her husband, she completed and published from his notes the conclusion of his work on the "Ethics of Jurisprudence." She was author of "Characteristics of Goethe," "Considerations on National Education," and a translation of Ranke's "History of the Popes." She died at Weybridge, in Surrey.

The portrait represents her during her widowhood, and in declining health.

Presented July 1879, by Lady Arthur Russell. (598.)

Bust, seated figure in a large chair, face three-quarters to the left.

Dimensions.—Panel, 7 ins. by 5½ ins.

ANOTHER PORTRAIT at an earlier age.

Drawn in 1839 by John Linnell.

Presented, February 1883, by her grand-daughter, Mrs. Janet Ross. (672.)

Half-length, seated, and drawn in black, red and white chalks.

Dimensions.—1 ft. 8 ins. by 1 ft. 3½ ins.

CHARLES BABBAGE, F.R.S. 1792-1871.

Painted by Samuel Laurence.

Mathematician and philosopher. One of the founders of the Royal Astronomical Society, and the British Association, and originator of the Statistical Society. The commencement of his famous calculating machine dates from the year 1822, when Mr. Babbage addressed a letter to Sir Humphry Davy "On the application of machinery to calculating and printing mathematical tables." He was the author of "Passages in the Life of a Philosopher," 1864, and numerous scientific works.

Bequeathed, March 1876, by the Right Hon. Sir Edward Ryan, M.A., F.R.S. (414.)

Three-quarters to the knees, in ordinary dress, face nearly in full.

Dimensions.—4 ft. 1½ ins. by 3 ft. 3 ins.

REV. HENRY HERVEY BABER, M.A., F.R.S. 1775-1869.

Painter unknown.

Philologist. Educated at Oxford, and in 1807 appointed an assistant librarian in the British Museum; he became Keeper of the Department of Printed Books in 1812, and held that post until 1837, when he retired.

His great work was the "Vetus Testamentum Græcume Cod. MS. Alexandrino," completed in four folio volumes 1828. It was carried on by support of Government at the recommendation of the Trustees of the British Museum. He died, in his 94th year, at his rectory house at Stretham, in the Isle of Ely.

Transferred from the British Museum, June 1879. (591.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 5 ins. by 1 ft. 11½ ins.

FRANCIS BACON (afterwards BARON VERULAM and VISCOUNT ST. ALBANS). 1561-1626.

Painted by Paul van Somer.

Lord Chancellor. The illustrious philosopher, essayist, and statesman. Son of Sir Nicholas Bacon, Keeper of the Great Seal to Queen Elizabeth. Born at York House in the Strand, London; educated at Trinity College, Cambridge. Attended Sir Amias Paulet when ambassador to the court of France, and

studied there for some time. Entered of Gray's Inn, and at the age of 28 was appointed one of the Queen's Counsellors. His attachment to the Earl of Essex, in opposition to his uncle the Lord Treasurer Burghley, delayed his preferment in the Queen's service. His famous essays were first printed in 1597. Early in the reign of James the First he received the honour of knighthood, and in 1605 published his great work "On the Advancement of Learning." In 1607 he became Solicitor General, and in 1613 Attorney General. He contracted a close friendship with George Villiers, Duke of Buckingham, and in 1617 was made Lord Keeper of the Great Seal. In the following year he attained the high rank of Lord Chancellor, and was created Baron Verulam, and, in January 1621, he became Viscount St. Albans. His most celebrated work, the "Novum Organum," which had long occupied his thoughts, was completed at this time. He fell under accusations of bribery and corruption, was severely fined, and deprived of his high office by a committee of the Commons, May 3rd, 1621. He withdrew from public life and devoted himself to experimental philosophy and the revision of his works. In the latter he derived able assistance from Thomas Hobbes, of Malmesbury. Bacon died at the house of his friend Lord Arundel at Highgate, and was buried in the church of St. Michael near St. Albans, where a monumental statue was erected to him by his faithful secretary, Sir Thomas Meautys. In his will he bequeaths his "name and fame to foreign nations, and to his own countrymen, *after some time be passed over.*"

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford. (520.)

To the waist, face three-quarters to right, in black hat and gold embroidered gown.

Dimensions.—2 ft. 5½ ins. by 2 ft.

ANOTHER PORTRAIT.

Seated statue ; sculptor unknown.

Electrotyped from the white marble monument erected to his memory in St. Michael's Church near St. Albans, by his faithful adherent Sir Thomas Meautys.

Purchased by the Trustees, July 1875. (408.)

SIR NICHOLAS BACON. 1509-1579.

Painted in 1579, artist unknown.

Especially distinguished as father of the illustrious Lord Bacon. He was descended from a Suffolk family of considerable note. Born at Chislehurst in Kent. After studying at Corpus

Christi College, Cambridge, and taking his degree, he proceeded to Paris, and afterwards entered himself of Gray's Inn. He was called to the bar in 1533, and in 1537 appointed solicitor to the Court of Augmentations. About 1540 Bacon submitted to the King a memorable scheme for the appropriation of certain funds, that had lapsed to the Crown by the Reformation, for the establishment in London of a university or seminary for the education of statesmen. By favour of his brother-in-law, Sir William Cecil, afterwards the great Lord Burghley, he was appointed Attorney to the Court of Wards in 1546. On the accession of Queen Elizabeth the custody of the Great Seal was bestowed on him, together with the honour of knighthood. In his later years Sir Nicholas was remarkable for his corpulence, which occasioned the Queen's remark, "Sir Nicholas's soul lodges well." It is said that he walked with difficulty, and that after taking his seat on the bench he used to give three taps with his staff on the floor as a sign that he had recovered his breath, and that business might proceed. He was also remarkable for his apt sayings and ready wit. Died at his residence, York House, in London.

Purchased by the Trustees, July 1863. (164.)

To the waist, holding a staff, face three-quarters to the right.

Dimensions.—1 ft. 11½ ins. by 1 ft. 6½ ins.

THOMAS BAMBRIDGE, *see* COLLECTIVE PORTRAITS, COMMITTEE OF THE HOUSE OF COMMONS, page 453.

RICHARD BANCROFT, D.D. 1544-1610.

Painter unknown.

Archbishop of Canterbury. Born at Farnworth, Lancashire. Great nephew of Hugh Curwen, Archbishop of Dublin. Educated at Christ's College, Cambridge, D.D. 1585. One of the most vigorous opponents of puritanism, and took a prominent part in the "Martin Marprelate" controversy. Appointed Bishop of London in 1597. Succeeded Whitgift as Archbishop of Canterbury in 1604. Chancellor of the University of Oxford, 1608. Clarendon says of him that he "disposed the clergy to a more solid course of study than they had been accustomed to; and, if he had lived, would quickly have extinguished that fire in England which had been kindled at Geneva."

Purchased by the Trustees, June 1893. (945.)

Bust, face three-quarters to the right.

Dimensions.—1 ft. 11 ins. by 1 ft. 6 ins.

SIR JOSEPH BANKS, K.B., P.R.S., P.C. 1743-1820.

Painted by Thomas Phillips, R.A.

President of the Royal Society. Born in London, son of William Banks, of Revesby Abbey, Lincolnshire. Educated at Harrow and Eton. He entered Christ Church, Oxford, as a gentleman commoner, December 1760. His taste for botany was developed in his school days when 14 years of age. His superior attainments in natural history attracted attention at the university. Being possessed of a considerable fortune he devoted himself to science and travelled in quest of rare specimens. He was elected F.R.S. in 1766 and accompanied Lieutenant Phipps to Newfoundland to collect plants. He joined Captain Cook in his first voyage, 1768, in the "Endeavour." He made an expedition to Iceland with Dr. Solander in 1772, and ascended Mount Hecla. Banks succeeded Sir John Pringle as President of the Royal Society, 1778. He was created a Baronet in 1781, in 1795 invested with the Order of the Bath, and in 1797 sworn of the Privy Council. Banks proved himself a munificent patron of science rather than an actual worker himself. His own writings are not numerous. He died at Spring Grove, Isleworth, near London. He left his herbarium and library and collections to the Nation.

Purchased by the Trustees, January 1892. (885.)

Half-length seated, as President of the Royal Society, with the Order of the Bath, facing the spectator.

Dimensions.—4 ft. 8 ins. by 3 ft. 8 ins.

ANOTHER PORTRAIT.

Drawn by Sir Thomas Lawrence, P.R.A.

Purchased by the Trustees, March 1891. (853.)

To the waist, face three-quarters to the left.

Dimensions.—1 ft. $\frac{5}{8}$ in. by 10 $\frac{1}{2}$ ins.

SIR ANDREW FRANCIS BARNARD, K.C.B. 1773-1855.

Drawn by George Jones, R.A.

Grandson of the Bishop of Derry. Born in Ireland. Entered the army in 1794. Distinguished in command of the 95th Regiment during the Peninsular War at the sieges of Ciudad

Rodrigo and Badajos, and the battles of Salamanca, Vittoria, the Nivelle, Orthes and Toulouse, and in 1815 at Quatre Bras and Waterloo. Governor of Chelsea Hospital.

Head only, face three-quarters to the left.

Dimensions.—5½ ins. by 4½ ins.

HON. SAMUEL BARRINGTON. 1729-1800.

Painter unknown.

Admiral. Fifth son of John, first Viscount Barrington. He became a naval captain in 1747, and in the same year, when in command of the *Bellona* frigate, captured the "Duc de Chartres," East Indiaman. He subsequently accompanied Keppel to North America, and, after serving with distinction under Hawke and Rodney, was made in 1778 Rear-Admiral of the White and sent as commander-in-chief to the West Indies, where he reduced the island of St. Lucia. In 1782, acting under Lord Howe's orders, he assisted at the relief of Gibraltar, and in 1787 was promoted to the rank of Admiral.

Presented, May 1885, by George William, seventh Viscount Barrington, (740.)

Bust, in naval uniform, face three-quarters to the left.

Dimensions.—2 ft. 4½ ins. by 1 ft. 11¼ ins.

REV. ISAAC BARROW, D.D., F.R.S. 1630-1677.

Painted by Claude Lefebvre.

Divine and mathematician. Born in London, where his father was linendraper to King Charles I. Educated at Charterhouse and Felstead schools, and at Trinity College, Cambridge. In 1660 he became Professor of Greek at Cambridge and in 1663 was appointed to the Lucasian Professorship of Geometry, a post which he resigned in 1669 in favour of his afterwards famous pupil Isaac Newton. As a mathematician Barrow has been considered to rank second only to Newton, to whose invention of the differential calculus he led the way. Charles II., who had a great admiration for his talents, made him his chaplain, and in 1672 appointed him master of Trinity College, Cambridge, where he died; he was buried in Westminster Abbey. Barrow's published sermons now rank amongst the finest compositions

of that class, and his "Treatise on the Pope's Supremacy," published after his death, in 1680, is a masterpiece of controversial writing.

Purchased by the Trustees, February 1872. (338.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 6 ins. by 2 ft. $\frac{1}{2}$ in.

SIR JOHN BARROW, BART., F.R.S. 1764-1843.

Painted, perhaps, by John Jackson, R.A.

Discoverer, biographer, and traveller. Born near Ulverston, of humble parents, and educated at the grammar school there. While acting as mathematical teacher at a school at Greenwich he became acquainted with Sir George Staunton, at whose recommendation he was made comptroller of the household in Lord Macartney's embassy to China in 1792. He subsequently accompanied that nobleman as his secretary to the Cape of Good Hope, where he became Auditor-General of public accounts. He held the post of second secretary of the Admiralty from 1804 to 1848, and was a constant advocate of scientific exploration, especially in the Arctic regions, where several spots in the polar seas bear his name. He was made a baronet in 1835. Barrow was author of "Travels in China," "Life of Lord Macartney," "Travels in South Africa," "Mutiny of the Bounty." He took a leading part in the foundation of the Geographical Society, 1830.

Purchased by the Trustees, January 1892. (886.)

To the waist, face three-quarters to the right.

ANOTHER PORTRAIT.

Miniature. Painter unknown.

Presented, June 1887, by his son, Colonel John Barrow, F.R.S., F.R.C.S. (769.)

Bust, face three-quarters to the right.

Dimensions.—1 $\frac{1}{2}$ in. by 1 $\frac{3}{8}$ in.

JOHN BARROW, F.R.S., *see* page 471. ARCTIC PORTRAITS.

JAMES BARRY, R.A. 1741-1806.*Painted by himself.*

Historical painter and writer on art. His earliest picture of "St. Patrick baptising a King of Cashel" attracted the attention of the Right Hon. Edmund Burke, who generously sent him to study in Italy, with a pension of 50*l.* per annum. He arrived at Rome in 1766, and remained abroad till 1771. The following year Barry produced one of his best works, "Venus rising from the Sea." In 1773 he was elected R.A., and joined with several members of the Royal Academy in offering to decorate St. Paul's with historical paintings. Upon the failure of this scheme, he engaged in 1777 to paint a series of pictures in the new building erected by the Society of Arts in the Adelphi. These works, which were of considerable magnitude, occupied him till 1783. Within 10 years from this period he completed a series of bold etchings from these compositions. In 1782 Barry had been elected Professor of Painting at the Royal Academy, but his first lecture was not delivered till March 1784. Having quarrelled with the Academy, he was expelled in 1799, and died in retirement. He was buried in St. Paul's Cathedral.

The two portraits in the background represent his fellow students, Paine, the architect, and Lefevre, a French artist.

Purchased by the Trustees, March 1866. (213.)

Youngful portrait, to the waist, before an easel, face three-quarters to the right.

Dimensions.—1 ft. 11½ ins. by 1 ft. 7 ins.

ANOTHER PORTRAIT.*Drawn by William Evans.*

Purchased by the Trustees, February 1877. (441.)

Small vignette portrait, to the waist, face in profile to the left.

Dimensions.—7½ ins. by 4½ ins.

FRANCESCO BARTOLOZZI, R.A. 1727-1815.*Painted by John Opie, R.A.*

A celebrated designer and engraver; the son of a goldsmith. He received instruction in drawing from Ferretti, at Florence, where he was born, and in engraving from Joseph Wagner, at Venice. He practised all the different forms of engraving and etching, but chiefly in the stipple or dot manner. He excelled in

imitating the drawings of the most eminent masters, and Dalton, the librarian to George III., engaged him to fac-simile a set of drawings by Guercino in the Royal Collection. Bartolozzi came to England in 1764 under Royal patronage, and in 1769 was nominated an original member of the Royal Academy. In his works, which are exceedingly numerous, he was frequently associated with his early friend, G. B. Cipriani, who furnished the paintings and drawings for his graver. Towards the conclusion of his life, Bartolozzi accepted the appointment of superintendent of the Schools of Art at Lisbon, where he received the honour of knighthood, and died at the age of 88.

Presented, July 1866, by G. P. Everett Green, Esq. (222.)

To the waist, face nearly in full.

Dimensions.—2 ft. 5½ ins. by 2 ft. 3½ ins.

WILLIAM PULTENEY, EARL OF BATH. 1682-1764.

Painted in 1757 by Sir Joshua Reynolds, P.R.A.

Statesman. He received his education at Westminster School and Christ Church, Oxford, and entered Parliament as member for Hedon in the reign of Queen Anne. Under George I. and George II. he was many years distinguished as a most able and eloquent party leader—as the chief, in fact, of the opposition against Sir Robert Walpole. On the fall of Walpole in 1742, Pulteney refused the premiership, but accepted a peerage as Earl of Bath. "The nation," writes Lord Chesterfield, "looked upon him as a deserter, and he shrunk into insignificance and 'an earldom.'" Not many years before, Pope had coupled him with Chesterfield in some of his happiest strains of panegyric—

"How can I Pulteney, Chesterfield, forget,
While Roman spirit charms, or Attic wit?"

Purchased by the Trustees, May 1858. (35.)

Seated figure to below the knees, in peer's robes, face almost in profile to the left.

Dimensions.—5 ft. by 4 ft. 9½ ins.

ANOTHER PORTRAIT.

Painted by Sir Joshua Reynolds, P.R.A.

See an autograph letter exhibited in this collection, written by Lord Bath to Mrs. Montagu, to whom the picture was presented.

Purchased by the Trustees, February 1872. (337.)

Seated figure to below the knees, face three-quarters to the left, at a table.

Dimensions.—4 ft. 11 ins. by 4 ft. 9½ ins.

REV. RICHARD BAXTER. 1615-1691.

Painter unknown.

A distinguished Nonconformist divine. He was born at Rowton in Shropshire, his mother's home, of pious parents, and received a very slender education. Whilst very young Baxter had, through the influence of Sir Henry Herbert, master of the revels at Whitehall, a passing experience of court life. In 1638, without having been at a University, he was ordained and made headmaster of a school at Dudley, and in 1641 chosen vicar of Kidderminster. Being disturbed by the outbreak of the Civil War, Baxter retired to Coventry, but was impelled to repair to the army, and preach loyalty and submission to the Church. Even in the presence of Cromwell he advocated monarchical principles. He preached to the Parliament in 1660, the day before they voted the restoration of the King. Baxter was appointed one of the Chaplains in Ordinary to Charles II., and assisted at the conference in the Savoy for revising the liturgy. He refused the bishopric of Hereford, and vainly desired to return to Kidderminster. The Act of Uniformity, passed in 1662, completely separated Baxter from the Established Church. He suffered imprisonment on several occasions, and in the reign of James II. was tried before Judge Jeffreys for his "Paraphrase of the New Testament." Baxter died in London, and was buried in Christ Church, Newgate Street.

He was gifted with rapid eloquence and was an extremely voluminous writer. Foremost among his most popular works is the "Saint's Everlasting Rest." This and "A Call to the Unconverted" were published before he left Kidderminster. The "Certainty of the World of Spirits" was printed in the year of his death.

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford, 1760. (521.)

To the waist, in black dress and cap, face three-quarters to the right.

Dimensions.—2 ft. 5 ins. by 2 ft.

ANOTHER PORTRAIT.

Miniature: Painter unknown.

Painted on metal at the age of 70 and similar to an engraving by R. White.

Bequeathed, June 1891, by Thos. Kerslake, Esq. (875.)

To the waist, in black dress and cap.

Dimensions.—8 ins. by 6½ ins.

SIR JOHN BAYLEY, BART. 1763-1841.

Painted by William Russell.

Judge. Born at Elton in Huntingdonshire. Educated at Eton. Entered Gray's Inn, 1783, and called to the bar, 1792. Raised to the coif in 1799, and elected Recorder of Maidstone. In May 1808, he was appointed a judge of the King's Bench and knighted. On November 14th, 1830, he was removed to the Court of the Exchequer as the additional Baron. He resigned his position in 1834, and died at the Vine House, Sevenoaks. He published an edition of the Book of Common Prayer in 1813.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law, to whom it had been given in January 1839 by Mr. Bayley. (457.)

Seated figure to the knees, in judge's robes.

Dimensions.—4 ft. 1 in. by 3 ft. 3½ ins.

BENJAMIN DISRAELI, EARL OF BEACONSFIELD, K.G. 1804-1881.

Copied by Lockhart Bogle, after the last portrait taken of Lord Beaconsfield by Sir John Everett Millais, Bart., R.A.

Eminent statesman and author, of Jewish descent. Son of Isaac D'Israeli, the author. Educated at Walthamstow, and at first intended for the law. In 1826 published "*Vivian Grey*," a social romance which brought him into notice. In 1832 he twice contested Wycombe as a Radical, and in 1835 Taunton as a Tory, but was unsuccessful in each case. He was first returned to Parliament in 1837, as member for Maidstone. In 1842 he became a recognised leader of the Tory party. In Lord Derby's short administration in 1852 he was Chancellor of the Exchequer and leader of the House of Commons. He held the same post in Lord Derby's third administration in 1866, and in 1867 carried a Reform Bill of a very democratic nature. In February 1868 he succeeded Lord Derby as Premier, but resigned in the following December. In 1874 he became Premier for the second time, and during the next six years he purchased the Suez Canal Shares, conferred on the Queen the title of Empress of India, and negotiated the treaty between Russia and Turkey at the Congress of Berlin. In 1880 he was defeated and resigned. He had been raised to the peerage in 1876 as Earl of Beaconsfield. He died in London and was buried at Hughenden, Bucks. Besides his achievements as a statesman Disraeli made a name for himself as a novelist, with "*Coningsby*," "*Sybil*," "*Lothair*," "*Endymion*," etc.

He was a born leader, a splendid debater in Parliament, and earned the confidence of the Queen.

Presented, November 1892, by the Committee of the National Memorial to Lord Beaconsfield. (925.)

Standing figure to the knees, face three-quarters to the left.

Dimensions.—4 ft. 2 ins. by 3 ft. $\frac{1}{2}$ inch.

(a.) ANOTHER PORTRAIT.

A statuette, modelled in Paris in 1878-79 by Lord Ronald Gower.

Small seated figure at full length, in Windsor uniform.

Presented, February 1882, by Lord Ronald Gower, F.S.A. (652.)

(b.) ANOTHER PORTRAIT.

A bust, larger than life, modelled in plaster by Sir John Edgar Boehm, Bart., R.A.

A study for the statue in Westminster Abbey.

Purchased by the Trustees, March 1891. (860.)

SIR FRANCIS BEAUFORT (1774-1857), *see* page 471. ARCTIC PORTRAITS.

ELIZA, LADY BECHER (1791-1872), *see* O'NEILL.

JOHN RUSSELL, FOURTH DUKE OF BEDFORD, K.G. 1710-1771.

Painted by Thomas Gainsborough, R.A.

Succeeded his brother in the Dukedom in 1732. In the Pelham Ministry of 1744 he was First Lord of the Admiralty, and during his tenure of office the distinguished commanders, Anson, Warren, Vernon, Hawke, and Saunders achieved their most famous victories. In 1748 the Duke became one of the principal Secretaries of State, and was Lord Lieutenant of Ireland from 1756 to 1761. He succeeded Earl Temple as Lord Privy Seal, and in 1762 was nominated minister plenipotentiary to negotiate the treaty of Fontainebleau, by which we obtained possession of Canada from France, and Florida from Spain; the articles of

peace were definitely signed in 1763. On the resignation of Lord Bute and the formation of the Grenville administration, the Duke became Lord President of the Council. He died at his London residence in Bloomsbury Square.

Purchased by the Trustees, July 1887, from the Blenheim collection. (755.)

To the waist, face in full, in a scarlet coat.

Dimensions.—2 ft. 5½ ins. by 2 ft. 8 in.

WILLIAM RUSSELL, FIRST DUKE OF BEDFORD, K.G. 1613-1700.

Painted by Sir Godfrey Kneller.

Fifth Earl of Bedford. Father of William, Lord Russell. He commanded the parliamentary reserve of cavalry at the battle of Edgehill, October 23, 1642, and supported the King in the conflict at Newbury, Sept. 20, 1643, but soon after reverted to the opposite side. He favoured the restoration of monarchy, and in 1694 was created Duke of Bedford.

Purchased by the Trustees, March 1870. (298.)

Full length, standing, in Garter robes, face three-quarters to the right.

Dimensions.—8 ft. by 5 ft.

ADMIRAL FREDERICK WILLIAM BEECHEY. 1796-1856. *See page 471. ARCTIC PORTRAITS.*

SIR WILLIAM BEECHEY, R.A. 1753-1839.

Begun by himself, and finished from the life by John Wood.

Portrait painter. Born at Burford, in Oxfordshire. He began life by studying for the law, but on arriving in London was influenced by a preference for art, and obtained admission as a student in the Royal Academy. At Norwich, in 1783, he produced some successful full-length portraits, and on returning to London acquired considerable celebrity. He painted the King, Queen, and Princesses, and was appointed portrait painter to Queen Charlotte. In 1798 he was commissioned by King George the Third to paint a large equestrian picture of a review comprising

numerous figures, which is now at Hampton Court. For this he received the honour of knighthood, and was elected R.A. His portraits include the most fashionable, literary, and theatrical characters of the period. He resided many years in Harley Street, and towards the close of his long life sold his collections of art and retired to Hampstead, where he died.

Purchased by the Trustees, May 1880. (614.)

To the waist, in black dress, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft. 0¼ in.

SIR CHARLES BELL, K.H. 1774–1842.

Painted by John Stevens, R.S.A.

A surgeon and anatomist, whose discoveries with regard to the system of nerves in the human frame are regarded by some as scarcely inferior to those of Harvey pertaining to the blood. Bell was the son of a clergyman of the Scottish Episcopal Church, and born at Edinburgh. He derived his education from the high school of that city, and by the example of his brother John, also an eminent surgeon, he devoted his attention at an early period to anatomy and physiology. In 1806 he first published his work on the "Anatomy of Expression," and in 1821 he produced his first paper on the "Nervous System," which appeared in the Philosophical Transactions. But the most popular of all his works was his Essay on the Mechanism of the Hand, which formed one of the "Bridgewater Treatises." In 1814 Bell had been appointed surgeon to the Middlesex Hospital. The honour of knighthood was conferred on him by King William IV. on his accession in 1830. The College of Surgeons of London elected him Professor of Anatomy and Surgery, and he became for a short time Professor of Physiology at the London University College. Died at Hallow Park, near Worcester.

Presented, November 1876, by his widow, Lady Bell. (446A.)

Standing figure, to the front, seen nearly to the knees.

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

GIOVANNI BATTISTA BELZONI. 1778–1823.

Painted by William Brockedon.

A name inseparably connected with English exploration in Egypt and our National Museums. Born in Padua, he went to Rome to study for the Church, but turned his attention to hydraulics. Being of unsettled disposition, and endowed with a

gigantic frame and herculean strength, he arrived in England in 1803, and supported himself by performing as an athlete at the London fairs and Astley's theatre. He visited Egypt to construct machinery near Cairo for purposes of irrigation. The British Consul, Mr. Salt, then employed him to remove the colossal bust, known as the young Memnon, which he did with great ingenuity, and it is now deposited in the British Museum. At the expense of Mr. Salt, Belzoni excavated the temple of Abu-Simbel, and opened the famous grotto-sepulchre of Seti I., which still bears the name of "Belzoni," and where he found the famous alabaster sarcophagus, now in Sir John Soane's Museum. He prosecuted his researches with uniform success. On revisiting his native city in 1819, the Paduans struck a gold medal to commemorate his discoveries. In 1820 he published in London a narrative of his "Operations and Discoveries within the Pyramids, Temples, Tombs, and Excavations in Egypt and Nubia." This work excited considerable interest, and prepared the way for the later explorations of Bonomi, Wilkinson, and Mariette.

In 1823 Belzoni determined to explore the region of Timbuctoo and ascertain the source of the Niger. Having reached the kingdom of Benin with good prospect of success, he was attacked by dysentery, and died there December 3rd.

Presented, March 1890, by Humphry Wood, Esq. (829.)

To the waist, in Oriental dress, in profile to the right.

Dimensions.—2 ft. 10½ ins. by 2 ft. 3½ ins.

JEREMY BENTHAM. 1748-1832.

Painted at the age of 13 by Thomas Frye.

Writer on jurisprudence. The son of a London solicitor. Educated at Westminster School and at Queen's College, Oxford, to which latter he was admitted at the age of 13. At 16 he took his degree of B.A., and at 20 that of M.A. His first publication, "A Fragment on Government," appeared anonymously in 1776, and was attributed by Dr. Johnson to Dunning. In 1785, Bentham visited Paris and commenced his travels, which he extended until 1788. His "Panopticon," a valuable work on prison discipline, published in 1791, received considerable attention from Mr. Pitt and his colleagues in the Government, and led eventually to considerable improvements in the English system. A collected edition of his works was published in 11 vols. by his friend Sir John Bowring. He died at Westminster.

Presented, May 1865, by Sir John Bowring, LL.D. (196.)

Full-length life size, in academic gown, face nearly in full.

Dimensions.—5 ft. 11 ins. by 3 ft. 11 ins.

ANOTHER PORTRAIT.

*Painted at the age of 81, in 1820, by Henry William Pickersgill,
R.A.*

Purchased by the Trustees at the sale of the artist's works, July 1875. (413.)

Full length, seated in armchair, towards the right, face three-quarters to the left.

Dimensions.—6 ft. 8½ ins. by 4 ft. 6½ ins.

LORD WILLIAM CAVENDISH BENTINCK, G.C.B. 1774-1839.

Drawn in pen and ink by James Atkinson.

Governor-General of India. Second son of the third Duke of Portland. Entered the army as ensign in the Coldstream Guards. Served under the Duke of York in the Netherlands. He was present at the battles of Novi, Marengo, and the passages of the Mincio and Adige. From 1803 to 1807 Bentinck held the office of Governor of Madras. In 1811 he went as Commander-in-Chief of the British forces in Sicily, and introduced improvements in the government of the island. In 1813 he was in command of the British, German, and Calabrian troops on the east coast of Spain. In 1827 Bentinck was appointed Governor-General of Bengal; afterwards first Governor-General of India. He was the first British statesman entrusted with the government of India who declared and acted upon the policy of governing India in the interest of the people. His term of administration was marked by the abolition of Suttee or widow burning, and by the suppression of Thugs. He promoted general education, and advocated the employment of the natives in an official position. He also encouraged the adoption of steam for communication between England and India. He resigned the Government, and embarked for England, March 1835. He died at Paris four years later.

Presented, November 1890, by the Rev. Canon J. A. Atkinson. (848.)

Two busts, lightly drawn with the pen, with other heads on the same paper.

Dimensions of drawing.—5¼ ins. by 5 ins.

LORD WILLIAM GEORGE CAVENDISH BENTINCK, M.P. 1802-1848.

A marble bust, sculptured by Thomas Campbell.

Known as Lord George Bentinck. Statesman. Third son of William Henry, fourth Duke of Portland. He was at first destined for the army, and attained the rank of major; but became private secretary to his maternal uncle, Mr. Canning, when Secretary for Foreign Affairs in 1826. The following year, when Mr. Canning became First Lord of the Treasury, Lord George entered Parliament as member for King's Lynn, and retained his seat for that borough to the close of his life. He was a warm supporter of Sir Robert Peel's administration until that statesman, in 1846, proposed the repeal in the Corn Laws, when Lord George became the leader in the House of Commons of the party in opposition to that change. Only two years from that time his distinguished career was arrested by his sudden death. His friend the Right Honourable Benjamin Disraeli, afterwards the Earl of Beaconsfield, K.G., wrote his life, which was published in 1851.

Purchased by the Trustees, November 1861. (134.)

RICHARD BENTLEY, D.D. 1662-1742.

Painted in 1710 by Sir James Thornhill.

The eminent scholar and critic. Master of Trinity College, Cambridge. Born at Oulton, near Wakefield, in Yorkshire, where he attended the grammar school. He proceeded to St. John's College, Cambridge, in 1676, and became a schoolmaster at Spalding. As tutor to the son of Dr. Stillingfleet, Dean of St. Paul's, he went to Wadham College, Oxford. He was ordained 1690, and became a prebendary of Worcester in 1692. Bentley received the appointment of keeper of the Royal Library at St. James's Palace in 1694, and, as chaplain to the King, occupied rooms in the palace, where he entertained John Evelyn, Sir Christopher Wren, John Locke, and Isaac Newton. He preached the first of the Boyle sermons in St. Martin's Church, London, March 1692. They had been instituted by the Hon. Robert Boyle at his death in December 1691. At this time arose the famous controversy respecting the genuineness of the Epistles of Phalaris, edited by Charles Boyle, Earl of Orrery, which Bentley denied. In 1700 he was presented to the mastership of Trinity College, Cambridge, and exchanged his prebend of Worcester for the Archdeaconry of Ely. He quarrelled with the University, and was suspended

from his degrees, but was restored by the Court of King's Bench, 1724. A recent writer describes Bentley as "the classical critic" whose thoroughly original genius set a new example of method "and gave a decisive bent to the subsequent course of scholarship. Among students of the Greek Testament he is memorable as the first who defined a plan for constructing the whole text directly from the oldest documents. During 40 years he was the most prominent figure of a great English university at a stirring period. Everything he did or wrote bears a vivid impress of personal character."

Purchased by the Trustees, November 1890. (851.)

Half-length, in clerical dress, face three-quarters to the left.

Dimensions.—4 ft. 3 ins. by 3 ft. 4½ ins.

WILLIAM CARR, VISCOUNT BERESFORD, G.C.B. 1768-1854.

Painted by Richard Rothwell, R.H.A.

General. Entered the army at an early age, and early distinguished himself in the British expedition against Corsica, especially at Calvi and Bastia. He took the town of Martello, a name perpetuated in the defence towers planted on our southern coast. After serving in the West Indies and other parts of the world, he went, in 1808, to Portugal, and undertook the organisation of the Portuguese army, which he commanded throughout the Peninsular War. He defeated Marshal Soult at Albuera in 1811, and took a distinguished part in the victories at Salamanca, Vittoria, and Bayonne. For his services he was created a Portuguese field marshal, Duke of Elvas, and Marquess of Campo Mayor in Portugal, and in 1814 received a British peerage with the title of Baron Beresford. In that year he went on a mission to Brazil, and afterwards resumed the command of the Portuguese army, but returned to England in 1823, when he was raised to the rank of a Viscount. He was Master of the Ordnance from 1828 to 1830, and at the time of his death was Governor of the Royal Military Academy at Woolwich. Lord Beresford married in 1832 the widow of Thomas Hope, Esq., of Deepdene, and died at Bedgebury Park, Kent.

Presented, April 1870, by his stepson, the Right Hon. A. J. B. Beresford Hope, M.P. (300.)

To the waist, in brown cloak and uniform, face three-quarters to the right.

Dimensions.—2 ft. 11½ ins. by 2 ft. 3½ ins.

GEORGE BERKELEY, D.D. 1685-1753.

Painted in 1728 by John Smibert.

Bishop of Cloyne. Born in Ireland, and D.D. of Dublin University. A distinguished Irish divine, metaphysician and philosopher. Impelled with the view of converting the Indians to Christianity, he visited America and obtained a charter for erecting a college in Bermuda. Among his publications were "Alciphron or the Minute Philosopher" 1732, and "Inquiries respecting the virtues of Tar water," 1747. His friend Alexander Pope in his "Epilogue to the Satires," written in 1738, attributed to Berkeley "every virtue under heaven." The bishop died at Oxford and lies buried there.

Presented, February 1882, by the Rev. Prebendary William Josiah Irons, D.D. (653.)

Half-length, seated figure in black gown and cap, face three-quarters to the right.

Dimensions.—3 ft. $\frac{3}{4}$ ins. by 2 ft. 5 $\frac{1}{2}$ ins.

THOMAS BETTERTON. 1635?-1710.

Painted by Sir Godfrey Kneller.

Until the time of Garrick, the most versatile and perfect actor on the English stage. He was gifted with a handsome person and melodious voice. Betterton was born in Tothill Street, Westminster, and after receiving a good education was apprenticed by his father, a cook in the service of Charles I., to a bookseller at Charing Cross. He first appeared at the Cockpit Theatre in Drury Lane, and in 1661 joined the Duke's company, formed by Sir Wm. Davenant in Lincoln's Inn Fields. By command of Charles II., Betterton visited Paris, where scenic decoration was more advanced, and Molière presided at the Palais Royal. During his long career, Betterton's acting was witnessed by the surviving contemporaries of Shakespeare, including Shakespeare's own brother. It is described with admiration by Pepys, who saw Hamlet in 1661, "done with scenes," and at a later period by Alexander Pope, who painted a portrait of Betterton, copied after Kneller, in oil colours (the same as this picture). He married an accomplished actress named Saunderson. His fortunes were greatly impaired in after times by speculation. Betterton's funeral in Westminster Abbey is described in the "Tatler" by Sir Richard Steele.

Purchased by the Trustees, June 1886. (752.)

Half-length, to the left, in wig and satin robe, face three-quarters to the right.

Dimensions.—2 ft. 5 $\frac{1}{2}$ ins. by 2 ft. $\frac{1}{2}$ in.

THOMAS BEWICK. 1753-1828.

Painted in 1823 by James Ramsay.

Restorer of the art of engraving on wood. Born at Cherryburn, Northumberland, the son of a colliery proprietor. He was apprenticed to Beilby, an engraver, at Newcastle, and in 1776 came to London, where he worked for a short time as a wood engraver; he then returned to Newcastle, and became a partner of Beilby. His first important undertaking was an edition of Gay's Fables, published in 1779. He possessed a peculiar talent for the delineation of animals, and the great works by which his fame was established were his "History of Quadrupeds" and "History of British Birds"; the engravings in these far surpassed in beauty and accuracy anything of the kind previously seen. His woodcuts are extremely numerous, and are highly valued at the present day. He died at Gateshead.

Purchased by the Trustees, February 1871. (319.)

To the waist, in plain coat, face three-quarters to the right.

Dimensions.—2 ft. 5½ ins. by 2 ft. 0½ in.

ANOTHER PORTRAIT.

Painted by Thomas Sword Good.

Painted at a late period in life.

Presented, December 1894, by the Rev. Albert A. Isaacs, M.A., of Corpus Christi College, Cambridge. (971.)

Bust, facing spectator.

Dimensions.—1 ft. 10½ ins. by 1 ft. 6 ins.

NICHOLAS VANSITTART, LORD BEXLEY. 1766-1851.

Drawn in 1848 by Georgiana M. Zornlin.

Statesman. Younger son of a governor of Bengal. He was educated at Christ Church, Oxford, and called to the bar at Lincoln's Inn in 1791. He entered Parliament as a member for Hastings in 1796, and filled several appointments connected with government, but is more particularly remembered as Chancellor of the Exchequer under the administration of Lord Liverpool. This office he held from the assassination of Mr. Perceval in 1812 to 1823, when he was raised to the peerage as Lord Bexley, and

appointed Chancellor of the Duchy of Lancaster. He assisted in the foundation of King's College, London.

Bequeathed, April 1881, by the artist. (641.)

Bust in plain clothes, face three-quarters to right.

Dimensions.—1 ft. 6½ ins. by 1 ft. 2½ ins.

REV. THOMAS BIRCH, D.D., F.R.S. 1705-1766.

Painter unknown.

Historian and biographical writer. Born in Clerkenwell, London. His parents were Quakers, but in after life he quitted the sect. In 1730 he was ordained, and was appointed to the rectory of Siddington St. Mary, in Gloucestershire. Through the interest of Lord Hardwicke he received the living of Ulting, in Essex, and the rectories of St. Michael, Wood Street, and St. Margaret Pattens. In 1734 he was admitted into the Royal Society, and in the year following elected a member of the Society of Antiquaries. In 1752 he became one of the secretaries of the Royal Society. His literary labours and collections were of great value. He published "Memoirs of the Reign of Queen Elizabeth," "Life of Sir Walter Raleigh," "History of the Royal Society," "Thurloe's State Papers," and the lives which accompany "The Heads of Illustrious Persons of Great Britain," engraved by Houbraken and Vertue. He was killed by a fall from his horse in the Hampstead Road. He left a large collection of MSS. and books to the British Museum, of which he was one of the first Trustees.

Transferred from the British Museum, June 1879. (522.)

To the waist, seated, in clerical dress, face three-quarters to the left.

Dimensions.—2 ft. 11½ ins. by 2 ft. 3½ ins.

EDWARD BIRD, R.A., 1772-1819.

Plaster cast from a marble bust by Sir Francis Chantrey, R.A., in the University Galleries, Oxford.

Painter of genre and history and royal academician; born at Wolverhampton; died at Bristol. "The Field of Chevy Chase" is considered his best work.

Presented, 27th June 1895, by the executors of the late George Wallis, F.S.A. (986.)

SIR HENRY ROWLEY BISHOP. 1786-1855.

Painter unknown.

The eminent musical composer. Born in London and studied under Bianchi. He was especially successful in music for the stage. He composed music for a ballet, "Tamerlane and Bajazet," produced at the King's Theatre in 1806. His first opera "The Circassian Bride," was produced in 1809. He was composer and musical director at Covent Garden Theatre during many years. He conducted the concerts of ancient music, and was one of the first directors of the Philharmonic Society. His last dramatic composition was the music to a masque entitled "The Fortunate Isles," to celebrate the Queen's marriage in 1840. He was knighted in 1842, appointed Professor of Music at Oxford in 1848, and created Doctor of Music on the occasion of the installation of the Earl of Derby at Oxford in 1853.

Presented February 1869, by Mrs. C. H. Smith. (275.)

Bust, in oval spandril, face three-quarters to the left.

Dimensions.—2 ft. by 1 ft. 8 ins.

ANOTHER PORTRAIT.

Painter uncertain, but attributed to G. H. Harlow.

Purchased by the Trustees, July 1880. (617.)

Small figure, to the waist, face three-quarters to the right.

Dimensions.—9 ins. by 7 ins.

SIR WILLIAM BLACKSTONE. 1723-1780.

Painted by Sir Joshua Reynolds, P.R.A.

Judge. Author of the "Commentaries on the Laws of England." Born in London, the son of a silkman in Cheapside. He was educated at the Charterhouse and at Pembroke College, Oxford. In 1741 he entered at the Middle Temple, and was called to the bar in 1743. Having written several admirable works on legal subjects, he was elected in 1758 first professor of law on the foundation established by Mr. Charles Viner. The lectures which, in this capacity, he delivered at Oxford, formed the groundwork of his famous "Commentaries." The first volume of this great work, which has since been the recognised text-book for students, appeared in 1765, and the remaining volumes were published during the next four years. In 1761 he

had been appointed Principal of New Inn Hall, and the same year was elected member of Parliament for Hindon. In 1768 he was returned for Westbury, and in 1770 accepted a judgeship in the Court of Common Pleas. Sir William was elected a fellow of All Souls College, Oxford. He died and was buried at Wallingford.

Purchased by the Trustees, March 1874. (388.)

Seated figure, to the knees, in judge's robes, face nearly in full.

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

WILLIAM BLAKE. 1757-1827.

Painted by Thomas Phillips, R.A.

Designer, poet, and engraver; endowed with extraordinary powers of imagination. He was the son of a London hosier, and apprenticed at the age of 14 to Basire, a well-known engraver. Even before this period Blake had manifested considerable talent for drawing and had produced some verses of great promise. By the assistance of two friends, Flaxman the sculptor and a clergyman named Matthew, a volume of poems, composed between his 12th and 20th years, was published when he was 26. His "Songs of Innocence and Experience," illustrated by coloured engravings executed in a manner peculiar to himself, appeared in 1789, upon the strength of which Edwards, the bookseller, engaged him to illustrate Young's "Night Thoughts." For Cromek, the engraver, he executed "Twelve Inventions," in illustration of "Blair's Grave," and for Mr. Linnell he produced perhaps the noblest of his works, the "Inventions for the Book of Job." The designs of Blake do not exceed portfolio size, but many of his productions are exquisitely finished. He died in London and was buried in Bunhill Fields.

Purchased by the Trustees, March 1866. (212.)

Half length seated figure, face three-quarters to the right, in an attitude of inspiration.

Dimensions.—2 ft. 11 ins. by 2 ft. 3 ins.

THOMAS BLOOD. 1618?-1680.

Painted by Gerard Soest.

Commonly called Colonel Blood. Noted for his daring attempt to steal the Regalia from the Tower of London, May 1671, and

his murderous seizure of the aged Duke of Ormonde in St. James's Street. For these and other outrages he was freely pardoned.

Evelyn, in his Diary, 10th May 1671, observes, after dining in company with Blood, "How he came to be pardoned, and even received into favour, not only after this, but several other exploits almost as daring both in Ireland and here, I could never come to understand. This man had not only a daring but a villainous, unmerciful look, a false countenance but very well spoken, and dangerously insinuating."

Purchased by the Trustees, March 1876. (418.)

Bust, face almost in profile to the left.

Dimensions—1 ft. 11 ins. by 1 ft. 6 ins.

QUEEN ANNE BOLEYN. *See* ANNE.

HENRY ST. JOHN, VISCOUNT BOLINGBROKE. 1678-1751.

Painted by Hyacinthe Rigaud.

Statesman, diplomatist, writer, and patron of literature.

Henry St. John, born at Battersea, was educated at Eton and Christ Church, Oxford. He served in Parliament for Wootton Bassett, which his father had represented before him. Having attached himself to Robert Harley, afterwards Earl of Oxford, he, in 1704, became Secretary-at-War, and held that office during the period of Marlborough's most brilliant victories. On the removal of Harley from the office of Secretary of State in 1707, St. John withdrew into the country and devoted himself to literature. When Harley succeeded Godolphin, in 1710, at the head of affairs, St. John became Secretary of State, and took a prominent part in settling the Peace of Utrecht. In 1712 he was raised to the peerage as Viscount Bolingbroke; but, having expected a higher title, he broke from his old friend Harley, and joined the Whigs. On the accession of George I. he was deprived of his office and retired to the continent, where for a brief period he openly served the Pretender. Being restored in blood in 1723, he returned to England and remained a mere titular peer. He was bitterly opposed to Walpole, sided with Pulteney, espoused the cause of Frederick Prince of Wales, and was the intimate friend of Pope and Dean Swift. To Bolingbroke Pope dedicated the "*Essay on Man*." His principal writings are

"Idea of a Patriot King," "Letters on the Study of History," and "On the true Use of Study and Retirement." He died at Battersea.

Purchased by the Trustees, July 1879. (593.)

Standing figure nearly to the knees, in Peer's robes, face three-quarters to the right.

Dimensions.—4 ft. 9 ins. by 3 ft. 8 ins.

SIR WILLIAM BOLLAND, M.A. 1772-1840.

Painted by James Lonsdale.

Judge. Educated at Reading, under Dr. Valpy. On leaving Cambridge he studied law, and was called to the bar at the Middle Temple, April 1801. In November 1829 he was created a Baron of the Exchequer. Bolland was distinguished, besides his high legal attainments, by refined classical learning and an accurate knowledge of books. He was the principal originator of the Roxburghe Club. Sir William Bolland figures as Hortensius in Dibdin's "Bibliomania."

Presented, November 1884, by Augustus Keppel Stephenson, Esq., C.B. (730.)

To the waist in plain dress, face three-quarters to the right.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

HENRY BONE, R.A. 1755-1834.

Painted in 1795 by John Opie, R.A.

Born at Truro. Apprenticed in 1771 to a china manufacturer at Plymouth, whence he accompanied his master to Bristol, and became attached to the celebrated porcelain works there. He arrived in London in 1779 and supported himself by enamelling watch cases, and painting miniatures. An attentive study of the chemistry of the colours and fluxes used for enamel painting enabled him in 1780 to produce a portrait of his wife in enamel, which at once led to distinction. He then commenced enamelling pictures after Sir Joshua Reynolds and the old masters on an unprecedentedly large scale. He was appointed enameller to George III, and the Prince Regent, and in 1811 became a member of the Royal Academy. Bone's amazing industry enabled him to complete a vast number of historical portraits,

copies in enamel of unusual merit and fidelity, many of which were executed for the Prince Regent, the Duke of Bedford, Mr. Ord, and other possessors of the finest original works of art. His eyesight failing him, Bone accepted a pension from the Royal Academy, and retired from the profession.

Presented by Opie to Henry Bone, and subsequently in the possession of his grandson, Mr. George Bone.

Purchased by the Trustees, June 1891. (869.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 6 in. by 2 ft. 1 in.

RICHARD PARKES BONINGTON. 1801-1828.

Painted by Mrs. Carpenter.

A highly gifted artist, who died young. Born at Arnold, near Nottingham. He studied under Baron Gros, in France, where he achieved a brilliant reputation. He also visited the north of Italy. Bonington excelled in coast scenery and costume subjects. His energies were overtasked, and he died of consumption in London. He was buried in St. James's Chapel, Pentonville.

Purchased by the Trustees, February 1877. (444.)

Bust, face nearly in full.

Dimensions.—2 ft. 5 ins. by 2 ft.

ANOTHER PORTRAIT.

Drawn by Mrs. Carpenter.

A study, head only, drawn in black and white chalk on grey paper, tinted with red, for the preceding.

Presented, November 1877, by William Callow, Esq. (492.)

Bust, face nearly in full.

Dimensions.—1 ft. 5 ins. by 1 ft.

HON. EDWARD BOSCAWEN. 1711-1761.

Painted by Sir Joshua Reynolds, P.R.A.

Admiral. Was a younger son of the first Viscount Falmouth, and, from the failure of the elder branches, ancestor of the

present peer. He served in the navy from his early youth, and in 1741 distinguished himself at the reduction of Porto Bello and the attack on Cartagena. In the ensuing year he was elected member of Parliament for Truro. Sailing for India in 1747, he conducted the siege of Pondicherry, and recovered Madras from the French. But the two great exploits of his life were the reduction of Louisburg in 1758, and in 1759 the brilliant victory over the French fleet in the bay of Lagos. He was interred in the church of St. Michael Penkivel, in Cornwall.

Presented by Evelyn, 6th Viscount Falmouth, June 1858. (44.)

To the waist, face three-quarters to the right, in naval uniform.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

HUGH BOULTER, D.D. 1672-1742.

Painted by Francis Bindon.

Protestant Archbishop of Armagh. Born in London. Educated at Merchant Taylors' School and at Christ Church, Oxford. In 1719 he became chaplain to George I., and tutor to his grandson Prince Frederick of Wales. He was made Dean of Christ Church and consecrated in the same year Bishop of Bristol. The King nominated him to the Primacy of Ireland in 1724. In this high station he promoted every measure of public utility, and distributed large sums in charity. He founded the fund which is known by his name. He frequently held office as Lord Justice in Ireland during the absence of the several Viceroy's. He died in London and was buried in Westminster Abbey.

Purchased by the Trustees, May 1878. (502.)

Seated figure to the knees, in episcopal robes, face three-quarters to the left.

Dimensions.—4 ft. by 3 ft. 3 ins.

SIR THOMAS BOURCHIER, B.N., K.C.B. 1791-1849.

Painted in 1846, by Samuel Laurence.

A gallant officer who distinguished himself greatly in the China war under Admiral Sir William Parker. Son of Major-General Bouchier of Ardelong, county Clare. In his early years, having entered the service as a midshipman in 1808, he was mainly employed on the American coast. He rose to be captain of the "Blonde" during the war with China from 1840 to 1843, and headed the brigade of seamen in the capture of Canton. He

married Jane Barbara, eldest daughter of Admiral Sir Edward Codrington, G.C.B.

Bequeathed, June 1884, by his widow. (720.)

Bust, face nearly in full, in plain dress.

Dimensions.—1 ft. 3½ ins. by 1 ft. ½ in.

SIR PETER FRANCIS BOURGEOIS, R.A. 1756-1811.

Painted by Sir William Beechey, R.A.

Landscape painter. Donor of his gallery of ancient paintings to the Master, Wardens, and Fellows of Dulwich College for the public benefit. Born in London. The descendant of a respectable family at Berne, in Switzerland. Patronised by Lord Heathfield, he was at first intended for the army, but was more attracted to the arts, and placed under the care of De Loutherbourg. In 1791 he was appointed painter to the King of Poland, who bestowed knighthood upon him, an honour confirmed by King George III. He was on terms of friendship with Noel Desenfans, a distinguished judge of fine arts, and inherited from him a valuable collection of pictures which had been formed for the King of Poland. These were eventually bequeathed by Sir Francis Bourgeois to Dulwich College. In 1793 Bourgeois was elected a member of the Royal Academy, and in 1794 appointed landscape painter to the King.

Purchased by the Trustees, February 1867. (231.)

To the waist, face three-quarters to the left, wearing Polish order.

Dimensions.—2 ft. 4½ ins. by 2 ft.

SIR WILLIAM BOXALL, R.A. 1800-1879.

Unfinished painting by M. A. Pittatore.

Portrait-painter. Son of an Oxfordshire exciseman. At first painted historical pictures, but latterly portraits, including those of many literary and artistic celebrities. Elected a royal academician in 1863. In 1865 he was appointed to the Directorship of the National Gallery.

Purchased by the Trustees, November 1892. (937.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 3¼ ins. by 2 ft.

ALDERMAN JOHN BOYDELL. 1719-1804.*Painted by Sir William Beechey, R.A.*

Lord Mayor of London. Art publisher and engraver. A native of Shropshire. Took to engraving early in life, and was one of the chief print sellers and most loyal patrons of engraving in his day. Elected Alderman 1782, and Lord Mayor of London in 1790. In 1786 he started his enterprise of "The Shakespeare Gallery" in order to advance English art, but it proved a failure financially, and the pictures and engravings were disposed of by lottery. He died in Cheapside.

Bequeathed, November 1892, by Henry Graves, Esq., of Pall Mall. (934.)

Small full length, in alderman's gown.

Dimensions.—1 ft. 9 ins. by 1 ft. 5½ ins.

HON. ROBERT BOYLE, F.R.S. 1627-1691.*Painted by Frederic Kerseboom.**

Natural philosopher and chemist. Youngest son of the great Earl of Cork. He was born at Lismore, in Ireland, and educated at Eton under Sir H. Wotton. He then travelled through France, Switzerland, and Italy. Boyle was a universal observer of nature, and was the first to prove the elasticity of the air. In 1654 he settled at Oxford, and, in conjunction with Wilkins, Wallis, and Ward, led the way to establish the Royal Society. In 1662, Boyle was appointed by King Charles Governor of the Corporation for Propagating the Gospel in New England. He declined the presidency of the Royal Society and established by his will an annual lecture "in proof of the Christian Religion." Bentley was the first preacher on this foundation. A very interesting personal account of Boyle is given by his friend John Evelyn in a letter to William Wootton, dated 30th March 1696. His extreme regularity and simplicity in diet are supposed to have prolonged his life.

Purchased by the Trustees, February 1885. (734.)

To the waist, in oval, standing, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft.

* Called by S. Pepys *Causebon*, in a letter addressed to John Evelyn, dated 30th August 1689.

SIR JOHN BRAMSTON, 1577-1654.

Painted by Daniel Mytens.

Judge. Born at Maldon in Essex; he became a student at Jesus College, Cambridge, and having entered the Middle Temple was called to the bar in 1602. In 1634 he was made King's Serjeant and knighted.

In April 1635 he became Chief Justice of the King's Bench, but in consequence of his deciding against the Crown in the celebrated case of John Hampden, his appointment was cancelled. In the terms of peace offered to the King at Oxford in 1643, his re-appointment as Lord Chief Justice was recommended by the Parliament. He was nominated in 1647 a Commissioner of the Great Seal, with a seat in the House of Lords, but he evaded discharging the duties. Oliver Cromwell, when Protector, urged him to accept office as Chief Justice; but Bramston excused himself on the ground of his advanced age. He died at Skreens, near Roxwell, in Essex.

Presented, May 1877, by the Honourable Society of Judges and Serjeants at Law. (462.)

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

To the waist, in judge's robes, face three-quarters to the right.

SIR DAVID BREWSTER, LL.D., K.H. 1781-1868.

Painted by Sir John Watson Gordon, B.A., P.R.S.A.

Philosopher, optician, inventor, and a brilliant writer on scientific subjects. Born at Jedburgh, in Scotland, the son of a schoolmaster, he raised himself by force of intellect to the front rank of British men of science. Brewster discovered the law of the polarization of light, and invented the dioptric apparatus for the illumination of lighthouses. As inventor of the stereoscope and kaleidoscope he is more popularly known. Conjointly with Davy, Herschel, and Babbage, he established the British Association, over which he presided in the year 1849. In 1855 Sir David completed "Memoirs of the Life, Writings, and Discoveries of Sir Isaac Newton." During the last eight years of his life he was Principal of the University of Edinburgh. Painted in 1864, and the artist's last picture.

Deposited, November 1883, by the Trustees and Director of the National Gallery, to whom it had been presented, in 1865, by the artist's brother, Henry G. Watson, Esq. (601.)

Life size seated figure to the knees, facing the spectator.

Dimensions.—4 ft. ¾ in. by 3 ft. 2½ ins.

ALEXANDER HOOD, FIRST VISCOUNT BRIDPORT, K.B. 1726-1814.*Painted by Lemuel F. Abbott.*

Admiral. Son of the vicar of Butleigh, in Somersetshire, and younger brother of Lord Hood, although, having been the first to enter the navy, he became in after life the senior admiral. Both brothers were initiated in their profession by the friendly interest and guidance of Vice-Admiral Smith. Alexander Hood, when captain of the "Minerva" frigate, recovered the "Warwick," an English ship of the line, from the hands of the French. In 1778 he sailed with Sir Hugh Palliser in the grand fleet under the command of Admiral Keppel. He was made rear-admiral in 1780, and in 1782 sailed as second in command of the fleet under Lord Howe to relieve Gibraltar. He held the same rank in the Channel Fleet in 1794, and bore a distinguished part in the great victory of the 1st of June. In 1795 he engaged the French fleet off L'Orient, and took three ships of the line. He held the command of the Channel Fleet till 1800, and was successively raised to the Irish and English peerages by the title of Baron and Viscount Bridport.

Purchased by the Trustees, February 1862. (138.)

To the waist, in naval uniform, face nearly in full.

Dimensions.—2 ft. 5 ins. by 2 ft.

RIGHT HON. JOHN BRIGHT, M.P. 1811-1889.*Painted in 1879 by Walter William Oulson, R.A.*

The eminent statesman and orator. Born near Rochdale, and the son of a cotton spinner there. A member of the Society of Friends and educated in their schools. One of the leading members of the Anti-Corn Law League in 1839. With Richard Cobden he was one of the chief leaders in the agitation for free trade. Entered Parliament as M.P. for Durham in 1843, and for Manchester in 1847. On losing his seat there in 1854, he was elected M.P. for Birmingham and continued to represent that city until his death. He was a confirmed Radical, and an unflinching supporter of peace, financial reform, and a commercial policy. In 1868 he accepted office as President of the Board of Trade, and in 1873 and again in 1881 as Chancellor of the Duchy of Lancaster. He was one of the most eloquent public speakers of his day, and his principal speeches have been published.

Presented, May 1889, by Leopold Salomons, Esq. (817.)

Life-sized seated figure to the knees, in black clothes, facing the spectator.

Dimensions.—4 ft. 4 ins. by 3 ft. 6½ ins.

ANOTHER PORTRAIT.

Plaster bust, modelled by Sir John Edgar Boehm, Bart., R.A.

Life-size to the waist.

Purchased by the Trustees, June 1891. (868.)

JOHN BRITTON, F.S.A. 1771-1857.

Painted in 1845 by John Wood.

An eminent architectural draftsman and writer on topography; generally known as "the Wiltshire Antiquary." He was the author of "Cathedral Antiquities," a work distinguished for an accuracy of detail and a rendering of gothic ornament hitherto unexampled. His followers were Prout, Blore, Mackenzie, Cattermole, Billings, and Henry Shaw. The engravings from these works were chiefly executed by John and Henry Le Keux.

Britton was born at Kingston, in Wiltshire. On quitting school at Chippenham he was bound apprentice to an uncle, a wine merchant in London, during which period he became acquainted with Edward Brayley, living at Clerkenwell and practising as an enameller, possessing similar taste and gifted with a power of writing. Their names were afterwards associated in many useful antiquarian publications. John Britton was self-taught and self-made, owing his success chiefly to an excellent memory and indomitable perseverance. He was associated with all the distinguished persons of his time.

Presented, November 1882, by his widow. (667.)

Small seated figure to the knees, face three-quarters to the left.

Dimensions.—1 ft. 4½ ins. by 1 ft. 1½ in.

THOMAS BRITTON. 1654-1714.

Painted in 1703 by J. Woolaston.

Known as the Musical Small-coal Man. Born in Northamptonshire. Followed the business of a vendor of small coal at Clerkenwell. Besides having a great taste for literature, he cultivated chemistry and music, and became an adept in the Rosicrucian science. He is considered to have been the first to establish musical concerts, which, although the accommodation was mean, were attended by the most fashionable company. Even Handel and Pepusch performed at them. Britton was seen in the morning with his sack and measure (as shown in the picture), carrying small coal, and in the evening presiding at

his entertainments. He was a collector of rare books, and his library and musical instruments were sold by public auction. His death is said to have been hastened by some mischievous tricks in ventriloquism.

Transferred from the British Museum, June 1879. (523.)

To the waist, in grey dress and black hat, with a coal-measure, facing the spectator.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

HENRY PETER, LORD BROUGHAM AND VAUX. 1778-1868.

Painted by James Lonsdale.

Lord Chancellor. Born in Edinburgh, where he was educated at the High School, whence he proceeded to the University. At the age of 18 he produced a paper on "The Inflection, Reflection, and Colours of Light," which was published in the Transactions of the Royal Society. He visited Norway and Sweden before establishing himself as an advocate in the Scottish law courts. In 1802 he joined Lord Jeffrey, Sydney Smith, and Francis Horner in founding the "Edinburgh Review." On coming to London he was called to the English bar in 1807 by the Society of Lincoln's Inn. Elected M.P. for Camelford in 1810. Appointed Attorney General to Queen Caroline April 1820, and conducted her defence in the House of Lords. Declined the place of Lord Chief Baron offered him by Mr. Canning. When the ministry, headed by Earl Grey, succeeded that of the Duke of Wellington, Mr. Brougham became Lord Chancellor, and was created Lord Brougham and Vaux. His utmost energies were applied in the House of Lords to the carrying of the Reform Bill. After four years' tenure of office he went out with his party, November 22nd, 1834; but when the Whigs were reinstated in power, the following year, Lord Brougham was not restored. To his energy were due the formation of the "Society for the Diffusion of Useful Knowledge," the foundation of the London University College and Hospital, and the establishment of the Social Science Association. As president of the latter, when in his 85th year, in 1863, he delivered an eloquent address at Edinburgh. He had been elected Lord Rector of the University of Glasgow in 1825, and was chosen Chancellor of the University of Edinburgh in 1860. He died at Cannes in France, where he had purchased an estate.

Presented, March 1873, by the son of the artist, James John Lonsdale, Esq. (361.)

Half length, face nearly in profile to the left.

Dimensions.—3 ft. 11 ins. by 2 ft. 9½ ins.

FORD MADOX BROWN. 1821-1893.

Drawn in pencil in 1852 by Dante Gabriel Rossetti.

An eminent historical painter. Born at Calais. Studied painting at Antwerp and Paris and in Italy. As a painter and thinker of great intellectual power and originality he may be considered as the founder of the "Pre-Raphaelite School" in England, although he was never a member of the so-called brotherhood. His picture of "Christ washing St. Peter's Feet" is in the National Gallery. His principal works are the wall-paintings in the Town Hall at Manchester, which remained uncompleted at his death.

Presented, December 1895, by his son-in-law, William M. Rossetti, Esq.

Half-length, face three-quarters to the right.

Dimensions.—6½ ins. by 4½ ins.

ELIZABETH BARRETT BROWNING. 1809-1861.

Drawn in chalk at Rome in 1859 by Field Talfourd.

Poetess. Daughter of Edward Moulton, who afterwards took the name of Barrett, under whose care she received a classical education. At the age of 17 she published "An Essay on Mind"; a translation of the "Prometheus Bound" of Æschylus in 1833; "The Seraphim and other Poems," 1838; "A Drama of Exile, a Vision of Poets, and the Dead Pan," 1844. Married Robert Browning, and settled in Italy in 1846, where she produced "Casa Guidi Windows," 1851; "Aurora Leigh," 1857; and "Poems before Congress," 1860. She died at Florence.

"Her life was a short one; in the full bloom of her intellect her frail health gave way, and she died, leaving a noble record of genius to future ages, and a sweet memory to those who were her contemporaries."—*Personal Recollections of Mary Somerville.*

Presented, April 1871, by her friend, Miss Ellen Heaton. (322.)

Vignette, face three-quarters to the left.

Dimensions.—2 ft. by 1 ft. 5½ ins.

ROBERT BROWNING. 1812-1889.

Painted in 1875 by George Frederick Watts, B.A..

Eminent poet. Born at Camberwell. Educated at University College, London, and on the continent. In 1833 published

"Pauline," a dramatic poem, and in 1835 "Paracelsus." In 1837 he wrote his first drama, "Strafford." He continued to produce volumes of poetry of great beauty and intellectual merit, the most important being "Men and Women" 1855, "Dramatis Personæ" 1864, "The Ring and the Book," 1867, "Balaustion's Adventure," 1871. His last volume, "Asolando," was published on the day of his death, which occurred at Venice on December 12, 1889. He was buried in Westminster Abbey. His poems show great insight into human character, and are replete with imaginative power and profound sympathy. Husband of Elizabeth Barrett Browning, the poetess.

Presented, December 1895, by the artist. (1001.)

To the waist, profile to the right.

Dimensions.—2 ft. 2 ins. by 1 ft. 9 ins.

ANOTHER PORTRAIT.

Painted in 1884 by Rudolph Lehmann.

Presented, June 1890, by the artist. (839.)

Half-length life-sized standing figure, face nearly in profile to the right.

Dimensions.—3 ft. $\frac{1}{2}$ in. by 2 ft. 4 ins.

JAMES BRUCE, OF KINNAIRD. 1730-1794.

Painter unknown.

The well-known Abyssinian traveller; born at Kinnaird in Stirlingshire, and educated at Harrow and Edinburgh. Although in the first instance intended for the law, he entered into partnership with Mr. Allan, a wine merchant, and, on the death of his father in 1758, finding himself in possession of a moderate fortune, he was enabled to relinquish business and to gratify his strong desire for foreign travel and exploration. Having already devoted his attention to the Arabic and Ethiopic languages, and studied drawing, he was assisted in his views by the Earl of Halifax, who, in 1762, appointed him Consul-General at Algiers, under the condition of his visiting the interior of Barbary and making sketches of the antiquities at that time existing there. But he subsequently carried out a far greater design in his journey to Abyssinia. The result was published in 1790 in five quarto volumes, entitled "Travels to discover the Sources of the Nile, in the years 1768-73." A second edition

was given with a biography of the author in 1805, by his friend Dr. Alexander Murray. After so many perilous adventures in foreign lands, the death of Bruce was at last caused by an accidental fall down his own staircase, at Kinnaird.

Purchased by the Trustees, May 1860. (100.)

To the waist, seated, face nearly in profile to the left, writing at a table.

Dimensions.—2 ft. 5 ins. by 2 ft.

ISAMBARD KINGDOM BRUNEL, F.R.S. 1806–1859.

Painted in 1856 by John Callcott Horsley, R.A.

Eminent civil engineer. Son of Sir Marc Isambard Brunel. Born at Portsmouth, and helped his father in the construction of the Thames Tunnel. In 1830 he commenced the Clifton Suspension Bridge, which was not completed till 1864. He designed the "Great Western," the first great ocean steamer, and also built the "Great Eastern" steamship, the largest in the world. He was engineer to the Great Western Railway. A life of Brunel was published by his son in 1870.

Presented, March 1895, by his son, Isambard Brunel, Esq. (979.)

Three-quarters length, face three-quarters to the right.

Dimensions.—4 ft. by 2 ft. 3¼ ins.

SIR MARC ISAMBARD BRUNEL. 1769–1849.

Painted by Samuel Drummond, A.R.A.

Civil engineer. Born at Hacqueville, in Normandy, and educated at Rouen with a view to his entering holy orders. But his genius having manifested itself for mechanical pursuits, he went through a course of studies to qualify him for the naval profession. He made several voyages to the West Indies, and on the outbreak of the French Revolution, established himself as a civil engineer at New York in 1793. Through the patronage of Earl Spencer the genius of Brunel found a wider scope in England, where, under the auspices of Earl St. Vincent, then at the head of the Admiralty, his plan for producing ships' blocks by machinery instead of manual labour was carried into execution in Portsmouth Dockyard. These arrangements were completed in 1806. Steam navigation also engaged a

large share of his attention, and he established the Ramsgate vessels, which were amongst the first steamboats that were used on the River Thames.

Brunel was the author of many other useful and ingenious inventions. His greatest and most universally known work, the Thames Tunnel, was commenced under the auspices of the Duke of Wellington in 1824, and opened to the public for traffic in 1843. Already, in 1841, he had received the honour of knighthood.

Purchased by the Trustees, December 1859. (89.)

Seated figure to the knees, face three-quarters to the right.

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

ANOTHER PORTRAIT.

Painted in 1813 by James Northcote, R.A.

Presented, March 1895, by his grandson, Henry Marc Brunel, Esq. (918.)

Seated figure to the knees, face three-quarters to the right.

Dimensions.—4 ft. 2 ins. by 3 ft. 3 ins.

GEORGE BUCHANAN. 1506-1582.

Painted in 1581; artist unknown.

Scottish historian and poet. Tutor to James VI. of Scotland. Born at Killearn, in the county of Stirling. Educated at Paris. Served in the French army, and became a student at the University of St. Andrew's. He translated Linacre's Grammar from English into Latin, printed in 1533. At Paris he incurred the enmity of Cardinal Beaton. During imprisonment in a Franciscan monastery he translated the Psalms into Latin. Having regained his freedom, Buchanan was engaged by the Count de Brissac, Marshal of France, as tutor to his son. He openly professed the Protestant religion, and was employed in reforming the Universities. Buchanan attached himself to the Regent Moray, and accompanied him to England, to prefer charges against Queen Mary, his former benefactress. Queen Elizabeth, to whom he had addressed some laudatory verses, settled a pension of 100*l.* upon him. He was appointed preceptor to the young King James VI. of Scotland, and published, in 1571, his "*Detectio Mariæ Reginae*," and, in 1579, his treatise "*De jure Regni apud Scotos*." His last work was a history of Scotland.

It was published on the day that he died. He was buried at the expense of the city of Edinburgh in the Grey-Friars churchyard.

Transferred from the British Museum, June 1879. (524.)

Three-quarters length, standing in black robe, face three-quarters to the left.

Dimensions.—1 ft. 1½ ins. by 10¼ ins.

GEORGE VILLIERS, FIRST DUKE OF BUCKINGHAM, K.G., AND FAMILY. 1592-1628.

Painted by Gerard Honthorst.

Third son of Sir George Villiers. Born at Brooksby in Leicestershire. The favourite of two successive Kings, James I. and Charles I. He accompanied the latter, when Prince of Wales, to Spain, on his romantic expedition to woo the Infanta, 1623. George Villiers filled many of the highest offices of court and state, and was the chief dispenser of royal patronage. In 1616 he became K.G. and Master of the Horse, and was raised to the peerage as Viscount Villiers; in 1619 he was appointed Lord Admiral of England, having previously received in rapid succession the patents of Earl and Marquess of Buckingham, and during his absence in Spain a Dukedom was bestowed upon him. He was stabbed mortally by Felton at Portsmouth in August 1628, and was buried in Westminster Abbey.

He married the Lady Catherine Manners, daughter of the Earl of Rutland, here represented, holding her infant son, successor to the Dukedom, on her lap. Lady Mary Villiers, the eldest child, stands beside her. Lady Mary became, by three successive marriages, Lady Herbert, Duchess of Richmond, and Countess of Carlisle.

A similar picture, but with a dark background, is in the Royal collection at Buckingham Palace.

Purchased by the Trustees, March 1884. (711.)

The figures, except the infant child, are seen to the knees.

Dimensions.—4 ft. 7 ins. by 6 ft. 4 ins.

GEORGE VILLIERS, SECOND DUKE OF BUCKINGHAM, K.G. 1627-1687.

Painted by Sir Peter Lely.

The profligate courtier and companion of Charles II. Born at Wallingford House, London. Attended Charles II. during the Civil Wars. One of the Cabal Ministry. Author of various

poems and the play of "The Rehearsal." Satirised by Dryden as "Zimri" in the poem of "Absalom and Achitophel," as

"A man so various that he seem'd to be
Not one but all mankind's epitome;
Stiff in opinion—always in the wrong—
Was everything by starts and nothing long;
Who in the course of one revolving moon
Was chemist, fiddler, statesman and buffoon;
Then all for women, painting, rhyming, drinking;
Besides a thousand freaks that died in thinking."

He slew the Earl of Shrewsbury in a duel, 1668.

Purchased by the Trustees, February 1869. (279.)

Dimensions.—2 ft. 5 ins. by 2 ft.

THE VERY REV. WILLIAM BUCKLAND, D.D. 1784–1856.

Sculptured by Henry Weekes, R.A.

Dean of Westminster, and eminent geologist.

Born at Tiverton, Devon, and educated at Winchester and Oxford. In 1813 he was appointed reader in Mineralogy at Corpus Christi College, Oxford, and subsequently became reader in Geology to the University. His original views were shown in a lecture which he delivered there in 1820, and afterwards published under the title "Vindiciæ Geologicæ, or the connection of Geology with Religion explained." The science of geology was materially advanced by the publication of his treatise in 1823, under the name of "Reliquiæ Diluvianæ." In 1825 Dr. Buckland was made a canon of Christ Church, Oxford; and when the British Association assembled in that city in 1832, he was called upon to preside over their meetings. He published in 1836 his famous Bridgewater treatise, "Geology and Mineralogy considered with reference to Natural Theology." In 1845 he was appointed Dean of Westminster, and, as a Trustee of the British Museum, contributed largely to the value of the national collections. The latest years of his life were spent in seclusion.

A bust, produced in metal, by means of the electrotype process.

Presented, March 1860, by the sculptor. (255.)

SIR FRANCIS BULLER, BART. 1746-1800.

Painted by Mather Brown.

Judge. Descended from a distinguished Devonshire family. His mother was Lady Jane Bathurst, sister of Lord Chancellor Bathurst. He entered at the Inner Temple 1763, and was called to the bar in 1772. Lord Mansfield promoted his advancement, and in 1778 he was appointed a judge of the King's Bench, being then at the early age of 32. He received a baronetcy in 1790, and in 1794 was removed into the Court of Common Pleas. He died at his house in Bedford Square, and was buried in St. Andrew's, Holborn. The charge brought against his name for having given a harsh decision with respect to "wife beating" has never been substantiated.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (458.)

Seated figure to the knees, in judge's robes, face three-quarters to the left.

Dimensions.—4 ft. 1½ ins. by 2 ft. ½ in.

SIR FRANCIS BURDETT, BART., M.P. 1770-1844.

Painted by Sir Martin Archer Shee, P.R.A.

Politician. Entering Parliament for the first time in 1796 as member for Boroughbridge, and afterwards for Middlesex, he speedily attained high distinction as an orator in the foremost Opposition ranks. Lord Byron, writing in 1813, expresses his admiration of Burdett's "sweet and silvery" tones, and adds that he seemed to be "the greatest favourite" in the House of Commons. Sir Francis was wounded in a duel with Mr. James Paull, 1807, on Wimbledon Common, and returned for Westminster by a great majority immediately afterwards. On the publication of a letter in 1810, in Cobbett's "Political Register," denying the power of the House to imprison delinquents, he was committed to the Tower, and remained in confinement nearly three months—the last of its long series of state prisoners. He declined to stand for Westminster at the general election in 1837, but was returned for Wiltshire, and retained his seat for that county till his death.

Presented by his daughter, Mrs. Trevanion, June 1876. (432.)

To the waist, in blue coat, face three-quarters to the left.

Dimensions.—2 ft. 5 ins. by 2 ft..

ANOTHER PORTRAIT.

Painted by Thomas Phillips, R.A.

In this portrait Sir Francis appears less advanced in years than in the preceding one.

Presented by his daughter, Baroness Burdett-Coutts, April 1858. (34.)

To the waist, in black coat, face almost in profile to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.*

For another portrait, see COLLECTIVE PORTRAITS, THE HOUSE OF COMMONS in 1833, page 459.

WILLIAM CECIL, LORD BURGHLEY, K.G. 1520–1598.

Painted probably by Marc Gheeraerts.

Lord High Treasurer. The great minister of Queen Elizabeth. Son of Richard Cecil, Master of the Robes to Henry VIII., by Jane Heckington. Born at Bourn in Lincolnshire, and educated at Grantham and Stamford, and at St. John's College, Cambridge. Before his twentieth year he read discourses on sophistry and the Greek language. He studied the law at Gray's Inn, and was appointed Master of Requests. He accompanied the Protector Somerset to Scotland, and was present at the battle of Musselburgh. He was advanced to the office of Secretary of State, and, on the accession of Elizabeth, was also made Master of the Court of Wards. In maintaining his supremacy he was in constant rivalry with the Earl of Leicester. In 1571 Cecil was raised to the peerage by the title of Baron Burghley, and in the following year elected a Knight of the Garter, and succeeded the Marquess of Winchester as Lord High Treasurer. His sagacity in the conduct of business was equally shown in all branches of legislature. When asked how he accomplished so much, he answered that "the shortest way to do many things was by doing only one thing at a time." After the discovery of Babington's conspiracy Cecil never ceased to urge the necessity of the trial and execution of Mary Queen of Scots. He was twice married, first to a sister of the celebrated Sir John Cheke, and secondly to Mildred, daughter of Sir Anthony Cooke, director of the studies of Edward VI. This lady possessed great learning and very varied accomplishments. One of Lord Burghley's latest efforts was, in opposition to the youthful Earl of Essex, to bring about a peace with Spain.

* This portrait was deposited on loan, January 1896, at the official residence of the Chancellor of the Exchequer, 11, Downing Street, Whitehall.

He was buried at Stamford. Of his personal appearance we are told "Though not remarkably tall, nor eminently handsome, " his person was always agreeable, and became more and more " so as he grew in years."

Purchased by the Trustees, March 1873. (362.)

Half-length, in Garter robes, face three-quarters to the right.

Dimensions.—3 ft. 7 $\frac{1}{4}$ ins. by 2 ft. 10 $\frac{1}{4}$ ins.

(a.) ANOTHER PORTRAIT.

Painter unknown.

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford. (525.)

Nearly to waist, in Garter robes, face three-quarters to the right.

Dimensions.—1 ft. 9 $\frac{1}{2}$ ins. by 1 ft. 3 $\frac{1}{2}$ ins.

(b.) ANOTHER PORTRAIT.

Painter unknown.

Presented, June 1884, by the Principal and Antients of Barnard's Inn. (715.)

Half-length in black, with the order of the Garter, face three-quarters to the right.

Dimensions.—2 ft. 9 $\frac{3}{4}$ ins. by 2 ft. 4 ins.

RIGHT HON. EDMUND BURKE, M.P. 1729-1797.

Painted by Sir Joshua Reynolds, P.R.A.

The eminent statesman, orator, and writer.

The son of an attorney. Born at Dublin. Educated in the school of Abraham Shackleton, a Quaker in Kildare, and afterwards at Trinity College, Dublin. Entered the Middle Temple 1753, where he applied more to general literature than to law. In 1756 he published his "Philosophical Enquiry into the Origin of our Ideas on the Sublime and Beautiful," which introduced him to the most eminent literary characters of the day. Shortly after this Mr. Burke suggested to Dodsley the plan of the "Annual Register," the historical portion of which he wrote for several years. In 1765 he became private secretary to the

Marquess of Rockingham, and was returned to Parliament for Wendover. In the contest between Great Britain and the Colonies, Burke was distinguished as a vehement opponent of the Government. His celebrated speech on American taxation was delivered April 19th, 1774. At this period he brought in and carried his famous Bill for the reform of the Civil List. In the second Rockingham Administration he was appointed Paymaster-General of the Forces. In 1783 Mr. Burke had his share in the Coalition Ministry; but on the establishment of Mr. Pitt at the head of affairs, Burke was thrown into opposition, and never afterwards was a member of the Government. In February 1788 began the trial of Warren Hastings in Westminster Hall, when Mr. Burke opened the impeachment in a speech of four days' duration. In 1790 he published his celebrated "Reflections on the French Revolution," which produced a complete estrangement from Mr. Fox. He warmly supported the ministry in hostility to France. In 1794 he retired from Parliament, and died at Beaconsfield.

Mr. Burke's personal appearance is thus described by Miss Burney, "He is tall, his figure is noble, his air commanding, his address graceful; his voice is clear, penetrating, sonorous, and powerful; his language copious, various, and eloquent. His manners are attractive, his conversation delightful, Mr. Burke darting from subject to subject with as much rapidity as entertainment." Sir James Prior says that "Like Mr. Fox, he was somewhat negligent in common dress, being latterly distinguished by a tight brown coat which seemed to impede freedom of motion, and a little bob-wig with curls, which, in addition to his spectacles, made him be recognised by those who had never previously seen him."

Purchased by the Trustees, February 1882. (655.)

Face turned nearly in profile to the left, wearing his natural brown hair.

Dimensions.—2 ft. 5½ ins. by 2 ft. ¾ in.

RICHARD BOYLE, First EARL OF BURLINGTON and Second EARL OF CORK. 1612–1697.

Painted in the school of Sir A. Van Dyck.

Son of the first Earl of Cork. Born at Youghal. Friend of the Earl of Strafford, and a strenuous supporter of the royalist cause. After the Restoration, was raised to the Earldom of Burlington in England. Built Burlington House in Piccadilly.

Purchased by the Trustees, March 1892. (893.)

Bust, facing the spectator.

Dimensions.—1 ft. 8¼ ins. by 1 ft. 3 ins.

GILBERT BURNET, D.D. 1643-1715.

Painted in 1690 by John Riley.

Bishop of Salisbury. Historian. Born at Edinburgh and educated at Aberdeen. He was at first intended to follow his father in the profession of the law, but his own choice was for divinity, and he received a licence to preach according to the forms of the Scotch Church in 1661. In 1665 he received ordination from the Bishop of Edinburgh, and officiated during five years as minister of Saltoun in East Lothian. His first publication, "A Modest and Free Conference between a Conformist and a Nonconformist," appeared in 1669. That same year he was appointed Professor of Divinity at Glasgow. In 1674 Burnet removed to London, and became preacher at the Rolls Chapel. His "Memoirs of the Dukes of Hamilton," published in 1676, was followed, in 1679, by the first folio volume of the "History of the Reformation," for which the author received the extraordinary honour of the thanks of both Houses of Parliament. After the execution of Lord Russell, whom he attended on the scaffold, he fell into disfavour with the Court, and was deprived of his ecclesiastical appointments. On the accession of King James, Burnet retired to the Continent. In Holland he acquired the favour and confidence of William Prince of Orange, and accompanied him to England as his chaplain in 1688. After the Revolution he was appointed Bishop of Salisbury, and in 1698 was entrusted with the education of the Duke of Gloucester, son to the Princess Anne. In 1699 his "Exposition of the Thirty-nine Articles" first appeared. Burnet died at his house in Clerkenwell. The "History of his own Life and Times" was published by his son in 1724.

Purchased by the Trustees, March 1863. (159.)

To the waist in oval framework, face three-quarters to the right.

Dimensions.—2 ft. 5 ins. by 2 ft.

JOHN BURNET, F.R.S. 1784-1868.

Painted by John Simpson.

Painter, engraver, and writer on Art. Born at Musselburgh, near Edinburgh. Studied at the Trustees' Academy there. Apprenticed to Robert Scott, the engraver. Engraved several plates after Wilkie, and exhibited paintings at the Royal Academy in London. Author of "A Practical Treatise on Painting" and other works.

Bequeathed, November 1892, by Henry Graves, Esq., of Pall Mall. (935.)

Half-length seated figure, face three-quarters to the left.

Dimensions.—3 ft. $\frac{1}{4}$ in. by 2 ft. $4\frac{1}{4}$ ins.

THOMAS BURNET, LL.D. 1635-1715.

Painted in 1675 by Louis Elie, who assumed the name of Ferdinand.

Master of the Charterhouse. Born at Croft in Yorkshire. Studied at Clare Hall, Cambridge, under Dr. Tillotson. Author of "Telluris Theoria Sacra," 1681, and "De Statu Mortuorum." Was made Master of the Charterhouse in 1685.

Transferred, June 1879, from the British Museum, to which it had been bequeathed by Matthew Waters, Esq., 1788. (526.)

To the waist in an oval, face three-quarters to the left.

Dimensions.—2 ft. 4½ ins. by 1 ft. 10½ ins.

ROBERT BURNS. 1759-1796.

Painted by Alexander Nasmyth.

Poet. The immortal "Ayrshire ploughman." He was born in a cottage which his father, William Burness, a poor gardener, had built with his own hands. The elements of learning, including also the rudiments of the French language, were imparted to young Robert at the parish school of Dalrymple. It was in his sixteenth year that he first, as it was termed by himself, "committed the sin of rhyme." After his father's decease, in absolute poverty, in 1784, Burns determined to try his fortune in Jamaica, and in order to raise money for his passage proposed to publish his few poems by subscription. Their unexpected but most deserved success detained the poet in Scotland, and at a later period he obtained a small office as exciseman. In 1792, at the suggestion of Mr. George Thomson, then a clerk at Edinburgh, Burns composed new songs (many of them masterpieces) for a collection of Scottish national airs, and he continued to add to that collection until even the last month of his too brief existence.

This portrait was painted for Mr. George Thomson, of Edinburgh, mentioned above.

Presented June, 1858, by John Dillon, Esq. (46.)

To the waist, within an oval framework, face three-quarters to the left.

Dimensions.—(Oval) 1 ft. 0½ in. by 9½ ins.

RICHARD BUSBY, D.D. 1606-1695.

Painter unknown.

Head master of Westminster School. Born at Lutton, in Lincolnshire. Educated at Westminster, and elected student

of Christ Church, Oxford, in 1624. Appointed, in 1640, to the head mastership of Westminster School, which he maintained in high repute, with severe discipline, during a term of 55 years. In 1660 the King gave him a prebendal stall in Westminster Abbey. He was also made treasurer and canon residentiary of Wells. He was buried in Westminster Abbey, where a monument was erected to his memory. He used to say, in defence of his discipline, that the rod was his sieve, and that whosoever could not pass through it was no boy for him. Of Dr. South when young he observed, "I can see great talents in that sulky boy, and I will bring them out with my rod."

Purchased by the Trustees, March 1876. (419.)

Bust, face three-quarters to the left, in black gown.

Dimensions.—2 ft. 5½ ins. by 2 ft.

SAMUEL BUTLER. 1612–1680.

Drawn in crayons by E. Lutterel.

Author of "Hudibras." Son of a farmer. Born at Strensham, in Worcestershire, and educated at the cathedral school. He is said also to have studied at Cambridge. At the house of Elizabeth, Countess of Kent, he became acquainted with the learned John Selden. Butler, during the period of the Civil War, was attached to the family of Sir Samuel Luke, a Puritan, and one of Cromwell's officers in Bedfordshire, from whose person the character of Hudibras, in his famous poem, was taken. At the Restoration, Butler became secretary to the Earl of Carbery, the Lord President of Wales, and was appointed steward of Ludlow Castle. About this time he married Mrs. Herbert, a lady of birth and fortune. In 1663 was published the first part of his celebrated poem of "Hudibras," the second in 1664, and the concluding part in 1678. Its popularity was unprecedented, but the author lay neglected. The fortune that he had received with his wife was not properly secured, and Butler died in London in poverty. He was interred at the expense of a friend in St. Paul's, Covent Garden; a bust and cenotaph were subsequently placed in Westminster Abbey.

Purchased by the Trustees, July 1867. (248.)

Small portrait to the waist, face three-quarters to the right.

Dimensions.—1 ft. 0½ in. by 9½ ins.

SIR WILLIAM BUTTS, M.D. Died 1545.

Painted at the age of 59 by a scholar of Holbein.

Physician to King Henry VIII., and one of the founders of the College of Physicians. He was a native of Norfolk, and

educated at Caius College, Cambridge. The King appointed him his domestic physician, and bestowed the honour of knighthood on him. Many prescriptions in his handwriting are still preserved in the British Museum. He enjoyed especial favour at Court, and was selected as the subject of some epigrams by Bishop Parkhurst. He is introduced in Shakspeare's Play of Henry VIII. (Act V. sc. 2).

Purchased by the Trustees, February 1866. (210.)

To the waist, face three-quarters to the right, in black gown and cap.

Dimensions.—Panel, 1 ft. 6½ ins. by 1 ft. 2½ ins.

GEORGE GORDON, SIXTH LORD BYRON. 1788-1824.

Painted by Thomas Phillips, R.A.

The Poet. Born in Holles Street, London. At the age of five years George Byron (for he did not inherit the title or estate until the age of ten) was sent to a small day school at Aberdeen. Subsequently he received his education at Harrow and at Trinity College, Cambridge. In 1807 he published "Hours of Idleness," which was unfavourably criticised, and in 1809 "English Bards and Scotch Reviewers." In 1811 he published the first two cantoes of "Childe Harold's Pilgrimage," upon which it was said that "he woke one morning and found himself famous." Byron became for a time the idol of society, and his popularity was enhanced by his subsequent poems and romantic career. A quarrel with his wife, however, together with attacks on his character, caused Byron to leave England in 1816 for ever. He resided for some time in Switzerland, where he met Shelley; at Venice, where his name was associated with much scandal and romance; at Ravenna, the home of the Countess Guiccioli, to whom he was attached; and at Pisa, where he joined Shelley and Leigh Hunt. Upon a revolt breaking out in Greece, Byron threw in his lot with the insurgents, and became one of their leaders. He died, however, of fever at Missolonghi and was buried in England. In 1819 he published the first canto of "Don Juan," a satirical poem, which remained unfinished at his death.

Purchased by the Trustees, March 1862. (142.)

To the waist, in Albanian costume, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins by 2 ft. ½ in.

ANOTHER PORTRAIT.

Painted by Richard Westall, R.A.

To the waist, face almost in profile to the left.

Purchased by the Trustees, April 1896. (1047.)

Dimensions.—2 ft. 6 ins. by 2 ft. 1 in.

*** For a portrait of Anne Isabella Milbanke, Lady Byron, see COLLECTIVE PORTRAITS, THE ANTI-SLAVERY CONVENTION, page 464.

WILLIAM, FIRST EARL CADOGAN, K.T. 1675-1726.

Painted by Louis Laguerre.

General. Highly distinguished at the battles of Blenheim, Ramillies, Oudenarde, and Malplaquet, and at the forcing of the French lines near Tirlemont. Attaining the rank of major-general, he served through the following campaigns in Flanders, being always foremost in the confidence and friendship of the Duke of Marlborough. He commanded the army in Scotland at the close of the insurrection of 1715. Next year he was raised to the peerage as Lord Cadogan, and was promoted to an earldom in 1718; and at the death of his illustrious chief, the Duke of Marlborough, in 1722, he became Commander-in-Chief. He was elected a Knight of the Order of the Thistle, 1716.

Purchased by the Trustees, June 1857. (18.)

Standing figure to the knees, in armour, face three-quarters to the left.

Dimensions.—5 ft. 2 ins. by 3 ft. 10 in.

SIR JULIUS CÆSAR. 1557-1636.

Painter unknown.

Judge. Born at Tottenham, in Middlesex. His father, CÆSARE ADELMARE, son of a native of Treviso near Venice, was physician to Queen Mary and Queen Elizabeth. His eldest son, Giulio Cesare, was almost always known as Julius Cæsar, though the surname Adelmare was not entirely dropped. Cæsar was educated at Magdalen Hall, Oxford, whence he went to Paris and took the degree of Doctor of Civil Law. In 1584 he was made Judge of the High Court of Admiralty, in 1590 Master of Requests, and Master of St. Katherine's Hospital near the Tower, 1596. On the accession of James I. he was knighted at Greenwich, May 20, 1603, and on April 11, 1606, was appointed Chancellor and Under Treasurer of the Exchequer, which office he resigned in 1614 on being appointed Master of the Rolls. He presided at the trial between the Earl of Essex and his Countess, and pronounced for

the divorce. To Lord Bacon, made of his third wife, Cæsar was a steady friend, often assisting him in his misfortunes, and he was with him at the time of his death. In the words of Fuller "He was a man of great gravity and integrity, " and, remarkable for his extensive bounty and charity to all " persons of worth who were in want, so that he might seem to " be almoner-general of the nation." He died in London, and was buried in the church of Great St. Helen's, Bishopsgate, where a quaint monument is erected to his memory.

Transferred, June 1879, from the British Museum, to which it had been presented as a portrait of "Spelman" by Dr. A. Gifford. (527.)

To the waist, in black dress and skull-cap, face three-quarters to the right.

Dimensions.—2 ft. 3 ins. by 2 ft.

SIR AUGUSTUS WALL CALLCOTT, R.A. 1779-1844.

Drawn in pencil by Sir Francis Chantrey, R.A.

Landscape-painter. Born in the Mall, Kensington. Son of a bricklayer and brother of John Wall Callcott, the musician. Distinguished as a landscape-painter, and elected a royal academician in 1810. Up to 1827 his pictures were mostly taken from English scenery, but after his marriage to Mrs. Graham, and two years in Italy, he painted chiefly foreign subjects. He was knighted in 1837, and in 1844 became conservator of the royal pictures. In his later years he painted some figure subjects.

Presented, February 1871, by the widow of George Jones, R.A., being one of a collection of drawings made by Sir F. Chantrey with the *camera lucida*, as preparatory studies for his works in sculpture.

Dimensions.—1 ft. 6½ ins. by 1 ft. 1½ ins.

MARIA, LADY CALLCOTT. 1785-1842.

*Unfinished portrait painted at Rome in two hours by
Sir Thomas Lawrence, P.R.A.*

Traveller and author. Born at Papcastle, near Cockermouth, and daughter of Rear-Admiral George Dundas. In 1808 went with her father to India, and 1809 married Captain Thomas Graham, R.N. In 1821 she accompanied her husband to South America, where he died, and she resided at Valparaiso for some

time. After her return to England, she in 1827 married Sir Augustus Wall Callcott, B.A., with whom she spent some time in Italy. Lady Callcott wrote many children's books, besides works on travel and on art. Her best known work is "Little Arthur's History of England" first published in 1835.

Bequeathed, March 1894, by Lady Eastlake. (954.)

Head and neck only, in white turban, face three-quarters to the left.

Dimensions.—1 ft. 11 ins. by 1 ft. 7 ins.

CHARLES PRATT, EARL CAMDEN. 1714-1794.

Painted by Nathaniel Dance, R.A.

Lord Chancellor. Son of Sir John Pratt, Chief Justice of the Court of King's Bench. Born at Kensington; educated at Eton and at King's College, Cambridge. In 1739 he took his Master's degree; and became a student of Lincoln's Inn, where he was called to the bar. In 1759 he was chosen Recorder of Bath, and the same year was made Attorney General. In 1761 he accepted the office of Chief Justice of the Common Pleas, in which he acquired an unusual degree of popularity in his decision in the case of general warrants, whereby Wilkes was released from confinement. In 1765 he was created Baron Camden, and in the following year was appointed, by his old friend the Earl of Chatham, Lord Chancellor, but in 1770 was removed from office in consequence of his vigorous opposition to the American war. In 1782 he became President of the Council, and in 1786 was raised to an earldom. He died in Hill Street, Berkeley Square, and was buried at Seal, in Kent.

Purchased by the Trustees, February 1872. (336.)

Seated figure to below the knees, in Lord Chancellor's robes, face three-quarters to the left.

Dimensions.—4 ft. by 3 ft. 3 ins.

ANOTHER PORTRAIT.

Copied from Sir Joshua Reynolds.

This picture, so far as seen, corresponds with a large full-length portrait of the Lord Chancellor in the possession of the Marquess Camden, at Bayham Abbey.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (459.)

Seated figure to the waist, in Judge's robes, face three-quarters to the right.

Dimensions.—2 ft. 11½ ins. by 2 ft. ¾ ins.

WILLIAM CAMDEN. 1551-1623.

Painted in 1609 by Marc Gheeraedts.

One of the most learned and distinguished of British antiquaries. Born in the Old Bailey; educated first at Christ's Hospital and afterwards at St. Paul's School. Studied at Oxford under Dr. Thomas Thornton, who was at the same time tutor to Sir Philip Sidney. By the interest of Dr. Gabriel Goodman, Dean of Westminster, he obtained the appointment of Second Master of Westminster School. With a view to publishing his descriptive survey of the antiquities of the British Isles, he made a journey through Suffolk into Yorkshire in 1582, returning through Lancashire. The "*Britannia*" appeared in 1586, dedicated to Lord Treasurer Burghley. In the space of three years there were sold of it three editions in London, one at Frankfort, 1590, one in Germany, and a fourth in London in 1594. In 1589 he took a journey into Devonshire, and in the following year visited Wales. In March 1592 Camden became Head Master of Westminster School. On the death of Leigh, Clarencieux King-at-Arms, Camden was appointed to succeed him in the Heralds' College. In 1597 he published his Greek Grammar "*in usum Regiæ Scholæ Westmonasteriensis*," which had an immense sale. He refused the office of Master of Requests. In 1600 he accompanied his friend, Sir Robert Cotton, to Carlisle, and surveyed the northern counties. On the discovery of the Gunpowder Plot, the King directed Camden to translate the account of the trial of the conspirators into Latin, which was published in 1607. The first part of his "*Annals of Queen Elizabeth*" was published in 1615. King James had perused and annotated the work before it was printed. Camden maintained a correspondence with the President De Thou, and all the learned men of his time. He was appointed historian to the newly projected College at Chelsea, and being now advanced in years, lived in retirement at Chislehurst. He founded a professorship of History at Oxford to which Degory Wheare, fellow of Exeter College, was the first appointed. Camden died at Chislehurst, and was buried in Westminster Abbey, where a monument is erected to his memory.

Transferred from the British Museum, June 1879. (528.)

To the waist, in black cap, face three-quarters to the left.

Dimensions.—1 ft. 9½ ins. by 1 ft. 4 ins.

JOHN, LORD CAMPBELL. 1779-1861.

Painted by Sir Francis Grant, P.R.A.

Lord Chancellor. Born at Springfield, near Cupar, in Fife-shire, where his father was minister, and whose profession he was originally intended to have followed. Studied at the

University of St. Andrews. Entered the Society of Lincoln's Inn in 1800. Contributed at this period literary articles to journals, and acted as reporter to the "Morning Chronicle." Called to the bar in 1806, and published, in 1808, "Reports of Cases argued and tried at Nisi Prius," &c. In 1832 he was appointed Solicitor General and knighted. In 1834 he succeeded Francis Jeffrey as member for Edinburgh, and became Attorney General. In 1841 he succeeded Lord Plunket as Lord Chancellor of Ireland. His "Lives of the Lord Chancellors" and the "Lives of the Chief Justices," written during the following period, attained great popularity, although they are wanting in historical accuracy. In 1850 he succeeded Lord Denman as Chief Justice of the Queen's Bench, which office he held during nine years, when he accepted the Chancellorship at the hands of Lord Palmerston. He received the Great Seal 18th June 1859, and discharged the duties of that great office with eminent ability. He died suddenly at his residence at Knightsbridge. In 1821 he had married the eldest daughter of Mr. Scarlett, afterwards Lord Abinger, and this lady was, in 1836, created Baroness Stratheden in her own right.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (460.)

Seated figure to the knees, in Judge's robes, face three-quarters to the right.

Dimensions.—4 ft. 7½ ins. by 3 ft. 8 ins.

ANOTHER PORTRAIT. When Lord Chief Justice.

Painted by Thomas A. Woolnoth.

Purchased by the Trustees, July 1873. (375.)

Standing figure, half-length, in court suit, face three-quarters to the left.

Dimensions.—4 ft. by 2 ft. 11 ins.

THOMAS CAMPBELL. 1777-1844.

Painted by Sir Thomas Lawrence, P.R.A.

The Poet. Born at Glasgow; the son of the laird of Kirnan in Argyll. Educated at the University of Glasgow, where he distinguished himself by his Greek exercises. In 1799 he published his "Pleasures of Hope," and with the profits resulting from the sale of this poem paid a visit to the continent. He was at Altona in the winter of 1800. His verses upon "Hohenlinden,"

his spirit-stirring song, "Ye Mariners of England," and the "Exile of Erin," written at Hamburg, appeared in 1802. "Gertrude of Wyoming" and the "Battle of the Baltic" appeared in 1809. In 1827 he was elected Rector of the University of Glasgow, and from 1820 to 1830 he held the editorship of the "New Monthly Magazine." The productions of his declining years, including lives of Mrs. Siddons, Petrarch, and Frederick the Great, can scarcely be considered to have added to his reputation. He died at Boulogne.

Presented, June 1865, by his Grace the Duke of Buccleuch, K.G. (198.)

Standing figure to the waist, face three-quarters to the right.

Dimensions.—2 ft. 11½ ins. by 2 ft. 3¼ ins.

RIGHT HON. GEORGE CANNING, M.P. 1770-1827.

Marble bust sculptured by Sir F. Chantrey, R.A.

Statesman, orator, and political writer. Born in London. His father had been disinherited, and his mother, when left a widow with her child only a year old, had recourse to the stage as a means of subsistence. Canning, whose brilliant gifts were conspicuous at an early age, was, through the benevolence of an uncle, educated at Eton, and there assumed the editorship of a periodical miscellany, entitled "The Microcosm." In 1787 he was elected a student of Christ Church, Oxford. Although distinguished by the personal friendship of Fox, he entered Parliament as a supporter of Pitt, representing Newport in the Isle of Wight, 1794. His famous literary contributions to the "Anti-Jacobin" date from 1799, when he was already Under Secretary of State for Foreign Affairs. On the resignation of Pitt in 1801, on the question of Roman Catholic Emancipation, Canning followed him into retirement. In 1804, when Pitt returned to power, Canning became Treasurer of the Navy. Under the premiership of the Duke of Portland in 1807, he received the appointment of Secretary of State for Foreign Affairs. The close of his tenure of this office was marked by a duel on Putney Heath, September 1809, with Lord Castlereagh, then Secretary at War. When Lord Liverpool, who had been with him at Oxford, was at the head of public affairs, Canning went on a special mission to the King of Portugal, and afterwards entered the cabinet as President of the Board of Control. When on the point of proceeding to India, of which he had been nominated Governor General, the sudden death of Lord Castlereagh, who had recently become Marquess of Londonderry, left a vacancy in the Secretaryship of Foreign Affairs, and to this Canning

at once succeeded. On the retirement of Lord Liverpool in April 1827, Canning found himself, but only for a brief period, at the head of the Government. His old supporters fell from him, and he encountered a formidable opposition. His health failed, and he died at the Duke of Devonshire's villa, Chiswick.

Purchased by the Trustees, March 1869. (282.)

ANOTHER PORTRAIT.

*Marble bust sculptured by E. H. Baily, R.A., from a bust
by J. Nollekens, R.A.*

Deposited, September 1895, by the Trustees and Director of the National Gallery, where it formed part of the Vernon Collection. (994.)

For another portrait, see COLLECTIVE PORTRAITS, page 455, INTERIOR OF THE HOUSE OF COMMONS, 1793.

JOHN CANTON, F.R.S. 1718-1772.

Painter unknown.

Experimental philosopher, astronomer, and electrician.

The son of a broad-cloth weaver at Stroud, Gloucestershire. He came to London in 1737 and established himself at an academy in Spital Square. Canton was the first in England to verify Dr. Franklin's idea of the identity of lightning and the electric fluid. He was three times elected a member of the Council of the Royal Society, and twice received their gold medal for his discoveries. Canton invented the electrometer and a method of making artificial magnets. He superintended the fixing of a lightning conductor on St. Paul's, and, in 1762, demonstrated the compressibility of water. He was in the habit of frequenting a scientific club which met at Batson's Coffee House and at the Queen's Arms Tavern, Newgate Street. His papers belong to the Royal Society.

Presented, December 1888, by his great grandson, Robert Canton, Esq. (809.)

Bust, life sized, face three-quarters to the left.

Dimensions.—1 ft. 8½ ins. by 1 ft. 3¼ ins.

EDWARD, VISCOUNT CARDWELL. 1813-1886.

Painted by George Richmond, R.A.

Statesman; son of a Liverpool merchant. Educated at Winchester and Balliol College, Oxford. He entered Parliament in 1842, and was made Secretary to the Treasury in 1845. He held the post of President of the Board of Trade in the administrations of Lord Aberdeen and Lord Palmerston, and in 1859 became Secretary for Ireland. In 1864 he was transferred to the Secretaryship of the Colonies. He was Secretary at War from 1868 to 1874, when he carried out some important reforms, and on the resignation of the Gladstone government in the latter year was raised to the peerage as Viscount Cardwell of Ellerbeck. He died at Torquay and was buried in Highgate cemetery.

Presented, June 1887, by the family of the late Viscountess Cardwell. (767.)

Standing figure, nearly to the knees, face almost in profile to the right.

Dimensions.—4 ft. 1½ ins. by 3 ft. 3½ ins.

SIR BENJAMIN HALLOWELL CAREW, G.C.B. 1760-1834.

Painted by John Hayter.

Admiral. Son of Benjamin Hallowell, Esq., Commissioner of the American Board of Customs. Born in Canada. He entered the navy when young, and served with much distinction under Rodney, Sir John Jervis, and Nelson. He took part in the battle of St. Vincent, and was in command of the "Swiftsure" at the great victory of the Nile. After the latter he presented Nelson with a coffin made from a portion of the mainmast of the French admiral's ship "L'Orient." This Nelson kept in his cabin, and he was buried in it. Hallowell became a rear-admiral in 1811, and afterwards commanded on the Irish station for three years. In 1830 he received the Grand Cross of the Order of the Bath, and was made a full admiral. Having succeeded to the estates of the Carews of Beddington, he assumed their name in 1828.

Presented by William Smith, Esq., F.S.A., July 1873. (373.)

To the waist, in naval uniform, face three-quarters to the left.

Dimensions.—(Gilt oval spandril) 2 ft. by 1 ft. 8 ins.

SIR DUDLEY CARLETON. *See* DORCHESTER.

ANNE SAVILE, LADY CARLETON. Died 1627.

Painted by Michiel Jansz van Miereveldt.

First wife of Sir Dudley Carleton, afterwards Lord Carleton and Viscount Dorchester. Daughter of Sir Henry Savile, provost of Eton. Married 1607. She accompanied her husband on his travels, and undertook a journey by herself to Middelburg and Flushing in November 1624, for the express purpose of being present at a public sale of pictures. Several of these she purchased on behalf of Sir Dudley, who was commissioned to procure them for the Queen of Bohemia and the Duke and Duchess of Buckingham. Her letters to her husband during this period are still preserved in the State Paper Office, and have been published in W. H. Carpenter's "Pictorial Notices of Van Dyck and his Contemporaries," 1844, and in H. N. Sainsbury's "Papers relating to Rubens," 1859. They exhibit great spirit, firmness, and decision of character. Lady Carleton was buried with her husband, afterwards Lord Dorchester, in Westminster Abbey.

Presented, November 1860, by Felix Slade, Esq. (111.)

To the waist, in embroidered dress, face three-quarters to the left.

Dimensions.—2 ft. 3½ ins. by 1 ft. 9 ins.

THOMAS CARLYLE. 1795–1881.

Unfinished painting by Sir John Everett Millais, Bart., P.R.A.

The eminent historian and essayist. Born at Ecclefechan, Dumfriesshire. Son of a stonemason. Educated at Annan Academy and Edinburgh University. Began life as a schoolmaster at Annan and Kirkcaldy, and afterwards as a tutor at Edinburgh. In 1826 married Jane, daughter of Dr. John Welsh, and in 1834 settled in Cheyne Row, Chelsea. He contributed at first to reviews and periodicals, his "Sartor Resartus" appearing in "Fraser's Magazine" during 1833–4. "The French Revolution" appeared in 1837, "Oliver Cromwell's Letters and Speeches" in 1847, and "The History of Frederick the Great" in 1858–65. His essays and lectures on German literature and those on the ethical and political beliefs of his day are of enduring force. He was a trustee of the National Portrait Gallery from February 28, 1857, to July 1868. He died in Cheyne Row, Chelsea, and was buried at Ecclefechan.

Carlyle during his lifetime exercised a greater effect on British literature than any of his contemporaries.

Purchased by the Trustees, August 1894. (968.)

Seated figure to the knees, face three-quarters to the left.

Dimensions.—3 ft. 10½ ins. by 2 ft. 11 ins.

(a.) ANOTHER PORTRAIT.

Painted in 1869 by George Frederick Watts, R.A.

Presented, December 1895, by the artist. (1002.)

Bust, almost in profile to the right.

Dimensions.—2 ft. 2 ins. by 1 ft. 9 ins.

(b.) ANOTHER PORTRAIT.

A terra-cotta bust, modelled by Sir Joseph Edgar Boehm, Bart, R.A.

Presented, May 1882, by the artist. (658.)

WILHELMINA CAROLINE OF BRANDENBURG-ANSFACH, QUEEN
CONSORT OF GEORGE II. 1683-1737.*Painted by Charles Jervas.*

When Princess of Wales.

Daughter of John Frederick, Margrave of Brandenburg, Anspach. Passed her early days at Berlin under the guardianship of Frederick, afterwards first King of Prussia. Married at Hanover to George, the Electoral Prince of Hanover, 2nd September, N.S., 1705. When her husband, on the accession of his father to the throne of England in 1714, became Prince of Wales, the Princess arrived at Margate October 11th of that year, and proceeded to St. James's Palace, with her daughters, the Princesses Anne and Amelia. Frederick, their eldest son, although created a Knight of the Garter, did not come into Britain during the reign of George I. Caroline was universally admired for her beauty and superior endowments. She became a munificent patroness of learning and genius, thereby supplying the deficiency of the King, whose inclinations fitted him only for war and government. She conversed with Newton, corresponded with Leibnitz, and encouraged Clarke and Butler. With these she delighted to discuss the mysteries of science and theology. During his visits to Hanover the King constituted her Regent of these realms. She died, to the extreme grief of her husband and the whole nation, at the age of 54, and was buried in King Henry VII.'s Chapel, Westminster.

Transferred, June 1879, from the British Museum, to which it had been presented by Lieut.-General Thornton. (529.)

Full-length standing figure to the left, on a small scale.

Dimensions.—3 ft. 2 ins. by 2 ft. 1 in.

ANOTHER PORTRAIT; WHEN QUEEN.

Painted by Enoch Seeman.

Purchased by the Trustees, May 1873. (369.)

Full-length standing figure to the left, in coronation robes.

Dimensions.—7 ft. 2 ins. by 4 ft. 2½ ins.AMELIA ELIZABETH CAROLINE OF BRUNSWICK, QUEEN CONSORT
OF GEORGE IV. 1768-1821.*Painted by Sir Thomas Lawrence, P.R.A.*

When Princess of Wales.

Daughter of Charles William Ferdinand, Duke of Brunswick-Wolfenbüttel and Augusta, Princess Royal of England, sister of George III. Married George, Prince of Wales, 1795, and became mother of the Princess Charlotte. The Queen died at Brandenburg House, Hammersmith, August 7th, a few days after the coronation of her husband, and was buried at Brunswick.

Purchased by the Trustees, July 1867. (244.)

Seated figure to the knees, facing the spectator.

Dimensions.—4 ft. 7 ins. by 3 ft. 8 ins.

ANOTHER PORTRAIT, WHEN QUEEN.

Painted by James Lonsdale.

Presented by the artist's son, James John Lonsdale, Esq., of Sandgate, May 1878. (408.)

Half-length, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft. 1 in.For another portrait *see* COLLECTIVE PORTRAITS, page 456,
INTERIOR OF THE HOUSE OF LORDS.

ELIZABETH CARTER. 1717-1806.

Drawn by Sir Thomas Lawrence, P.R.A.

An eminent Greek and Italian scholar. The translator of Epictetus, and a contributor to Dr. Johnson's "Rambler." Born at Deal in Kent. Her father, Dr. Nicholas Carter, was also remarkable for his attainments in the Latin, Greek, and Hebrew languages. Elizabeth Carter translated, from the Italian, Algarotti's "Explanation of Newton's Philosophy," &c.;

and from the French, de Crousaz's "Examination of Pope's Essay on Man." Her learned pursuits did not preclude her attention to more feminine accomplishments and the study of music.

Purchased by the Trustees, January 1858. (28.)

To the waist, in an oval spandril, face nearly in profile to the left.

Dimensions.—1 ft. $\frac{1}{2}$ in. by 10 $\frac{1}{2}$ ins.

ROBERT STEWART, VISCOUNT CASTLEREAGH. *See* LONDONDERRY. (819.)

ROBERT CATESBY. *See* COLLECTIVE PORTRAITS, page 447, GUNPOWDER PLOT CONSPIRATORS.

CATHERINE OF ARRAGON, FIRST QUEEN CONSORT OF HENRY VIII. 1485-1536.

Painter unknown.

Daughter of Ferdinand of Arragon and Isabella of Castile, King and Queen of Spain. Born at Alcalá de Henares. Married, in 1501, to Arthur, Prince of Wales, and in 1509, to his brother, Henry VIII. Divorced 1533. Aunt to Charles V., Emperor of Germany. Died at Kimbolton Castle.

Purchased by the Trustees, July 1863. (163.)

To the waist, face three-quarters to the left.

Dimensions.—Panel, 1 ft. 10 $\frac{1}{2}$ ins. by 1 ft. 5 $\frac{1}{2}$ ins.

* CATHERINE OF BRAGANZA, QUEEN CONSORT OF CHARLES II. 1638-1705.

Painted by Dirk Stoop.

In the Portuguese dress which she wore on her arrival in England, May 1662.†

* Her name appears thus spelt in her autograph in the British Museum. (*See* Sims's Autographs, No. 22.)

† "She was resolved on first landing to adhere to this costume, nor could she be persuaded to be dressed out of the wardrobe that the King had sent to her, but would wear the clothes which she had brought, until she found that the King was displeased, and would be obeyed. Whereupon she conformed against the advice of her women."—Clarendon's Life, Vol. 2, page 320.

Daughter of John IV., King of Portugal. Born in Portugal. Married, May 1662, to Charles II., bringing besides a rich portion in money with her, the possession of Bombay and Tangier. She landed at Portsmouth, where the King met her. In October 1663 the Queen was attacked by a severe illness, during which the King manifested great tenderness for her and conjured her to live for his sake. Although the King was disappointed in not having any children, he recoiled from the suggestion of procuring a divorce. Her principal diversion during her widowhood was music. She had concerts regularly, and on a splendid scale; in all other respects she lived with rigid economy. She was much respected by James II. and his Court. She resided at Somerset House, and had also a villa at Hammersmith. After the death of the King in 1685 she remained in England till 1692, and then returning to Portugal, governed that country during the illness of her brother, Pedro II.

John Evelyn thus describes the appearance of the Queen in his Diary, dated 30th May 1662, on her arrival in England with her train of Portuguese ladies: "She was yet of the handsomest countenance of all the rest, and though low of stature, prettily shaped, languishing and excellent eyes, her teeth wronging her mouth by sticking a little too far out."

Purchased by the Trustees, June 1872. (353.)

Bust, face three-quarters to the left.

Dimensions.—2 ft. by 1 ft. 9 ins.

(a.) ANOTHER PORTRAIT.

Painted by Jacob Huysman.

Purchased by the Trustees, July 1879. (597.)

Bust, in an oval framework, face three-quarters to the right.

Dimensions.—2 ft. 5 ins. by 2 ft.

(b.) ANOTHER PORTRAIT.

Painted by Henry Gascar.

Represented as Cleopatra dissolving a pearl. Taken in the latter part of her life, when her figure had acquired greater fullness.

Purchased by the Trustees, March 1881. (623.)

Seated figure to the left, face three-quarters to the right.

Dimensions.—3 ft. 2 ins. by 2 ft. 8½ ins.

SIR ROBERT CECIL. *See* SALISBURY.

SIR EDWIN CHADWICK, K.O.B. 1801-1890.

Marble bust sculptured by a French artist, Adam Salomon.

Social economist. Born near Manchester; friend of Jeremy Bentham, who bequeathed to him a part of his library. He was called to the Bar in 1830. Chadwick was appointed one of the Commissioners for preparing the Report on the administration of the Poor Law. In 1838 he obtained the consent of the Poor Law Commissioners to a special inquiry into the local causes of disease and for the improvement of habitations in the Metropolis. In 1843 he produced a Report on Intermment in Towns. In 1848 Chadwick was appointed a Commissioner of the General Board of Health for improving the supplies of water, drainage, and for cleansing and paving towns. In 1854 he was created K.O.B., and was occupied in framing measures for the improvement of the Civil Service. His writings on social science, statistical, educational, and sanitary questions are very numerous.

Presented, November 1890, by Lady Chadwick. (849.)

SIR WILLIAM CHAMBERS, R.A. 1726-1796.

Painted by Sir Joshua Reynolds, P.R.A.

Architect. Born at Stockholm. One of the first of his profession who succeeded in establishing a taste for pure Greek and Roman architecture in this country. His "Treatise on Civil Architecture," which has been several times reprinted, was first published in 1791. The chief edifice built by him in London is Somerset House in the Strand. He erected several classical and Chinese buildings in Kew Gardens, including the well-known Pagoda. He was interred in Westminster Abbey.

Purchased by the Trustees, January 1858. (27.)

Half-length seated figure, face three-quarters to the left.

Dimensions.—2 ft. 11 ins. by 2 ft. 3 ins.

ANOTHER PORTRAIT. *See* COLLECTIVE PORTRAITS, page 454.

JAMES, FIRST DUKE OF CHANDOS. 1673-1744.

Probably painted by Michael Dahl.

Son of James Brydges, eighth Lord Chandos, who was for some years resident as ambassador at Constantinople. During his father's lifetime he sat in several Parliaments for Hereford, and was one of the Council to Prince George of Denmark. He enjoyed the lucrative office of Paymaster-General of all the English forces abroad. In 1714 he was created by George I. Viscount Wilton and Earl of Carnarvon; and in 1719, was raised to the Marquisate of Carnarvon and Dukedom of Chandos. He was also Chancellor of the University of St. Andrew, in Scotland. The Duke was known as an ostentatious patron of arts and letters. The pomp and magnificence of his life at Canons, a residence which he acquired by marriage with the daughter of Sir Thomas Lake, are described satirically by Pope in his celebrated poem on Taste, although the author had earnestly disavowed any intention to level his satire in that direction. He greatly encouraged music, and Handel was organist to the chapel at Canons, where some of his finest compositions were produced. Of the Duke it has been observed that his liberality was only equalled by a ready forgiveness of injuries. He died at Canons.

Transferred, June 1879, from the British Museum, to which it had been presented by James Farquharson, Esq. (530.)

Full-length seated figure, face nearly in full.

Dimensions.—5 ft. 8 ins. by 4 ft.

SIR FRANCIS CHANTREY, R.A. 1781-1841.

Painted by Thomas Phillips, R.A.

This great sculptor—whose works exhibit a close relation in point of spirit and conception to those of Sir Joshua Reynolds—was born near Norton in Derbyshire, the son of a small farmer and carpenter residing at Jordanthorpe, near Sheffield. In 1797 he was bound apprentice to a carver and gilder of Sheffield for seven years; but having quitted his master before the expiration of the stipulated term, he set up as a portrait painter on his own account at Sheffield, and took likenesses, not only in oil colours, but in crayons and miniature. His superior genius for the plastic art was, however, quickly manifested, and after some interval he permanently established himself in London as a sculptor. In 1818 he became a member of the Royal Academy, and subsequently received the honour of knighthood from King William IV.

He bequeathed an annual sum of 2,500*l.* for the purchase of works of art by the Royal Academy to form a national collection.

Presented by Lady Chantrey, December 1859. (86.)

Half-length standing figure, facing the spectator.

Dimensions.—Panel, 2 ft. 10½ ins. by 2 ft. 3¼ ins.

ANOTHER PORTRAIT.

Drawn by himself in black and white chalk.

Drawn when young, and given by him to his early friend Mr. Hall Overend, of Sheffield.

Presented, February 1882, by William Overend, Esq., Q.C. (654.)

Life-size to the waist, face three-quarters to the left.

Dimensions.—1 ft. 6¼ ins. by 1 ft. 2 ins.

JAMES CAULFEILD, FIRST EARL OF CHARLEMONT, K.P., 1728–1799.

Painted by Richard Livesay.

Statesman. Son of James, third Viscount Charlemont. Born at Dublin. He never was at a public school, but completed his education by a course of foreign travel. He not only visited Holland, France, and Italy, but extended his tours to Constantinople, Athens, and Egypt. After an absence of nine years, Lord Charlemont returned to Ireland in 1755. In 1763 he was advanced to the dignity of Earl of Charlemont. His great pleasure was in the refinements of polite literature and in the encouragement of art. He was the early patron and lasting friend of Edmund Burke, and on terms of close friendship with David Hume and Grattan. His patriotic zeal was no less conspicuous than in his interest in the Fine Arts. He was in 1779 unanimously chosen to command the famous volunteer army of 50,000 men, and in 1781 he became their general-in-chief, thus mainly contributing with Grattan to the attainment of the legislative equality of Ireland in 1783. On the institution of the Order of St. Patrick in 1713, Lord Charlemont was nominated one of the original Knight Commandants, and on the incorporation of the Royal Irish Academy under the auspices of King George III. in 1786, he was elected President. His public character was constantly such as to win him the high respect of all parties in Ireland, and enable him to exert considerable influence on the progress of political affairs.

Purchased by the Trustees, June 1864. (176.)

Small full-length seated figure to the left, face three-quarters to the right.

Dimensions.—2 ft. 2½ ins. by 1 ft. 7½ ins.

KING CHARLES I. 1600-1649.*Painted (probably by old Stone) after Van Dyck.*

Son of James I. and Anne of Denmark. Succeeded to the throne in 1625. Married Henrietta Maria, youngest daughter of Henri IV. of France. Beheaded at Whitehall, January 30, 1649.

This picture is similar to portraits of the king in the possession of the Earl of Pembroke and Duke of Norfolk.

Purchased by the Trustees, July 1890. (843.)

Half-length life-size, in armour, standing facing the spectator.

Dimensions.—2 ft. 6½ ins. by 2 ft. ¼ in.

ANOTHER PORTRAIT.*Bronze bust, probably copied from a marble original.*

Purchased by the Trustees, March 1870. (297.)

FIVE CHILDREN OF KING CHARLES I., WITH A LARGE DOG.

See COLLECTIVE PORTRAITS, page 449.

KING CHARLES II. 1630-1685.*Painted by John Greenhill.*

Son of Charles I. and Henrietta Maria of France. After his father's death in January 1649, he lived in exile until the period of his restoration. He entered London in triumph May 29, 1660. He married, May 1662, Catherine of Braganza, daughter of John IV. of Portugal. Died at Whitehall Palace.

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford. (531.)

Seated figure to the knees, in Garter robes, face three-quarters to the left.

Dimensions.—4 ft. 1½ ins. by 3 ft. 3½ ins.

(a.) ANOTHER PORTRAIT.*Painted by Mrs. Beale.*

Purchased by the Trustees, February 1863. (153.)

To the waist, in oval framework, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft. ¾ in.

(b.) ANOTHER PORTRAIT. An allegorical composition.

Painter uncertain; attributed to Sir Peter Lely.

Bequeathed by the late Rev. Peter Spencer, M.A., of Temple Ewell, near Dover, February 1862. (137.)

Small half-length, in armour, supported by allegorical figures.

Dimensions.—5 ins. by 4½ ins.

PRINCE CHARLES EDWARD STUART. 1720-1788.

Painted as a child by Nicolas Largillière.

"Prince Charlie," known in history as "the young Pretender."

Grandson of James II., King of England; son of Prince James Francis, called the "Old Pretender," and the Princess Clementina Sobieski. Born at Rome where he and his brother were educated. In 1745 Charles Edward landed in Scotland, proclaimed his father King, and established himself at Edinburgh. At Preston Pans he defeated Sir John Cope, who had marched to oppose him; but he failed to profit by the advantages thus gained, and after advancing as far as Manchester and Derby, retreated to Scotland. At Falkirk he routed General Hawley, but on the field on Culloden, when opposed by the Duke of Cumberland, 16th April 1745, Charles Edward sustained a total defeat. Although a large reward was offered for the head of the fugitive, no man betrayed him. The inhabitants of Scotland, whilst they condemned his ambition, commiserated his distresses, and he was allowed to escape to St. Malo. From that time he resided in Rome, and assumed the title of "Count of Albany" instead of "Prince of Wales." In 1772 he married Louisa, daughter of Gustavus Adolphus, Prince of Stolberg-Goedern, who survived him. He died at Frascati, where a monument was erected to him by his brother, Cardinal York.

Purchased by the Trustees, June 1876. (434.)

To the waist, facing the spectator.

Dimensions.—2 ft. ½ in. by 1 ft. 6½ ins.

ANOTHER PORTRAIT. In advanced life.

Painted by Pompeo Batoni.

Purchased by the Trustees, July 1873. (376.)

To the waist, in an oval, face three-quarters to the right.

Dimensions.—9½ ins. by 7½ ins.

**CHARLOTTE SOPHIA OF MECKLENBURG-STRELITZ, QUEEN
CONSORT OF GEORGE III. 1744-1818.**

Painted by Allan Ramsay.

Daughter of Charles Lewis Frederick, Duke of Mecklenburg-Strelitz. Married September 1761. Mother of King George IV., King William IV., and Edward, Duke of Kent. Died at Kew.

Purchased by the Trustees, July 1866.

Standing figure to the knees, face three-quarters to the right in coronation robes.

Dimensions.—4 ft. 10 ins. by 3 ft. 6 ins. (224.)

THE PRINCESS CHARLOTTE AUGUSTA OF WALES. 1796-1817.

Painted by George Dawe, R.A.

Only child of the Prince of Wales (afterwards King George IV.), and Caroline of Brunswick, and heiress-presumptive to the throne. Born at Carlton House. In 1815 Her Royal Highness first appeared publicly at Court, and an union was proposed for her with Prince William of Orange; but her own choice having fallen on Prince Leopold, third brother of the reigning Duke of Saxe-Coburg-Saalfeld, she was married to him May 2, 1816. In November of the following year her sudden and unexpected death in child-bed plunged the nation into mourning. Never in our annals has any public event been the cause of more genuine and general grief. She was buried at Windsor.

Purchased by the Trustees from the nephew of the painter, July 1858. (51.)

Seated figure to below the knees, face almost in profile to the right.

Dimensions.—4 ft. 7 ins. by 3 ft. 6½ ins.

ANOTHER PORTRAIT.

Painted by Richard Woodman.

Painted in water colours, on a small scale.

Bequeathed by the Rev. Frederic Bulley, D.D. (206.)

Standing figure to the waist, facing the spectator, in an oval spandril.

Dimensions.—7 ins. by 5½ ins.

WILLIAM PITT, FIRST EARL OF CHATHAM. 1708-1778.

Painted by Richard Brompton.

Statesman and orator; known as "The Great Commoner." One of the most remarkable and high-minded characters of his time. Entered Parliament in 1735 as member for Old Sarum, and joined the party in opposition to Sir Robert Walpole. Distinguished in Parliament for his brilliant and powerful speeches. Became Secretary of State in 1756 and Leader of the House of Commons. From 1756 to 1760 contributed by his foreign policy to establishing England's supremacy in the world. Created Earl of Chatham, 1766. Seized with his last illness while addressing the House of Lords, April 7th, 1778.

This is a repetition of the picture now at Chevening, which had been presented in 1772 by the Earl himself to Philip, second Earl Stanhope.

Presented, June 1868, by Earl Stanhope, P.S.A. (259.)

Half-length standing figure, in peer's robes, face three-quarters to the right.

Dimensions.—3 ft. 9 ins. by 2 ft. 9 ins.

GEOFFREY CHAUCER. 1340?-1400.

Painter unknown.

The father of English poetry, and styled by Spenser "Dan Chaucer, well of English undefyled," was born in London, and son of a vintner; but the places of his education are uncertain. He is said to have studied in Paris with a view to practising the law. In May 1357 he held an appointment in the household of Prince Lionel, son of Edward III., and in 1359, having joined the King's army for the invasion of France, was there taken prisoner, but soon after, by the King's assistance, was ransomed. Seven years later, Chaucer appears as a valet of the King's Chamber, with a pension of 20 marks a year. He rose in Court favour, and was in 1374 appointed Comptroller of the Customs of Wools. He married Philippa Roet, one of the ladies in attendance on the Queen. His first authenticated poem is "The Boke of the Duchesse." Chaucer was occasionally employed on missions of importance abroad, and during one of these, in 1373, to Genoa and Florence, it is believed that he saw and conversed with Petrarch. He afterwards experienced severe reverses of fortune, partly owing to his attachment to the doctrines of Wicliff and also to the fading influence of his patron John of Gaunt. With a new Sovereign, however, his fortunes began to revive. He resided at Woodstock. In 1386 Chaucer was elected knight of the shire

for Kent. In the year following he lost his wife, and about 1388 commenced the most popular of all his writings, "The Canterbury Tales." In 1389 King Richard II. appointed him Clerk of the Works of Westminster, Windsor, and other Royal Palaces. His pension was doubled, and he received an annual grant of a tun of wine instead of his former allowance of a pitcher of wine daily. He died in London, and was buried in Westminster Abbey. His son became Speaker of the House of Commons, and his grand-daughter Alice married William De la Pole, Duke of Suffolk.

Chancer describes himself as corpulent, with a small face, and "elvish" with a habit of looking on the ground.

Transferred, June 1879, from the British Museum. (532.)

Small full length figure to the left, face almost in profile.

Dimensions.—11½ ins. by 10½ ins.

THOMAS CHEESMAN. 1760-1835?

Painted by Francesco Bartolozzi, R.A.

Engraver. He was one of the ablest of Bartolozzi's pupils, and worked exclusively in the dotted manner; his principal plates are "The Lady's Last Stake" after Hogarth; "Venus" after Titian; "The Plague stayed on the Repentance of David" after West; and a number of portraits. He was to have engraved Hickel's picture of the Interior of the House of Commons, 1793 (now in this Gallery; see page 455), but the work was never carried out. Cheesman was also a frequent exhibitor of original drawings at the Royal Academy and the Society of British Artists between 1802 and 1834.

Presented, February 1888, by T. Humphry Ward, Esq. (780.)

Bust in profile to the left, in an oval spandril.

Dimensions.—1 ft. ½ in. by 10½ ins.

PHILIP DORMER STANHOPE, FOURTH EARL OF CHESTERFIELD, K.G. 1694-1773.

Painted by William Hoare, R.A.

Statesman. One of the most remarkable characters of his time. Born in London and educated at Cambridge. He entered the House of Commons before the legal age, and succeeded his father in the earldom 1726. His public services began with an embassy to Holland in 1728; but the most brilliant and useful

part of his career was his Lord-Lieutenancy of Ireland, commencing with the first months of 1745, a period of great difficulty, during which, owing in great part to Lord Chesterfield's exertions, Ireland remained perfectly tranquil, while a civil war was raging in Scotland and England. From these arduous duties he was summoned in 1746 to fill the office of Secretary of State. In 1748 he, of his own choice, retired from office, devoting the remainder of his life to literary leisure. He contributed several papers of great merit to "The World," and drew up a series of excellent political *Characters*. He also took part from time to time in the debates of the House of Lords, and was a much applauded speaker. In 1751 he had the honour to propose and to carry through a long required improvement, the reformation of the calendar. The letters which he addressed to his illegitimate son, Mr. Philip Stanhope, were wholly confidential and designed for that son's sole use. They were, however, published by Stanhope's widow a year after the Earl's death, and they now form Lord Chesterfield's most celebrated work.

Purchased by the Trustees, March 1863. (158.)

Half-length seated figure to the left, face three-quarters to the left.

Dimensions.—3 ft. by 2 ft. 2 ins.

ANOTHER PORTRAIT.

Painted by Allan Ramsay.

Transferred, June 1879, from the British Museum, to which it had been presented by Sir Thomas Robinson, Bart., in 1777. (533.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 5 ins. by 1 ft. 11 ins.

THOMAS CHIFFINCH. 1600-1666.

Painted by Joseph Michael Wright.

Connoisseur. Keeper of the King's jewels, pictures, and closet. He was of a Kentish family, born at Salisbury, and brought to the Court of Charles I. by Bishop Duppa. After the King's death he, with his wife, went abroad to King Charles II., and continued with him till the Restoration. He was then appointed Keeper of the King's Closet, Page of the Back Stairs, and Comptroller of the Excise. He was entrusted with the

purchase of pictures for the King's use, and was in correspondence with the celebrated John Evelyn as to providing "repositories" for the precious treasures and curiosities committed to his charge at Whitehall. He died suddenly at his lodgings, and was buried in Poet's Corner, Westminster Abbey.

He should be carefully distinguished from his equally well-known brother, William Chiffinch, so much connected with the "backstairs" history of Charles II.'s court.

Purchased by the Trustees, May 1889. (816.)

Half-length life-size standing figure, facing the spectator.

Dimensions.—3 ft. 7½ ins. by 3 ft. 1 in.

GEORGE CHINNERY, R.H.A. Died 1857.

Painted by himself.

Portrait and landscape painter. His parentage and birthplace are not known, but he is believed to have studied in Dublin. He exhibited miniatures at the Royal Academy in 1791, and in 1798 was working in Dublin, where he was patronised by the Lansdowne family and elected a member of the Hibernian Academy. In 1803, he went to the East, visiting first Madras and Calcutta, where he painted the portraits of the leading personages; and after a residence of many years in the latter city moved on to China and settled at Macao, where he died in 1857. Chinnery was not only an excellent portrait painter, but practised in other branches of the art with much ability; during his residence in China he devoted himself chiefly to depicting Chinese life and Chinese life and scenery, both in oils and water colours, and executed a number of etchings, amongst them "A Series of Miscellaneous Rough Sketches of Oriental Heads." His picture of "Dr. Morrison engaged in translating the Bible into the Chinese Language," which he sent home to the Royal Academy in 1830, has been engraved.

Presented, February 1888, by his friend John Dent, Esq., on behalf of his uncle Lancelot Dent, Esq., long resident in China. (779.)

Small full-length seated figure, face three-quarters to the right.

Dimensions.—2 ft. 3¼ ins. by 1 ft. 9¼ ins.

CHARLES CHURCHILL. 1731-1764.

Painted by J. S. C. Schaak.

Satirist and poet. Born at Westminster, where his father was curate of St. John's Church, and educated at Westminster

School. In his 17th year he contracted an imprudent marriage with a young lady of the name of Scot. He was ordained a clergyman at the age of 55, and in 1758, on the death of his father, he succeeded him in his ministerial duties in Westminster. His well-known poem of the "Rosciad," succeeded by the "Apology," appeared in 1761. Two years later, a still greater impression was produced by his "Prophecy of Famine, a Scot's Pastoral," designated by Wilkes as "at once personal, poetical, and political."

The irregularity of his conduct and the remonstrances of his parishioners compelled him to withdraw from the clerical profession, and he also quarrelled with and separated from his wife. Cowper, in his Table-talk, calls Churchill "spendthrift alike of money and of wit." Hogarth retaliated upon Churchill's "Epistle" to him by the well-known caricature of a Russian bear. He died at Boulogne whilst on a visit to Wilkes, his intimate friend.

Purchased by the Trustees, April 1863. (162.)

To the waist, in an oval, face three-quarters to the left.

Dimensions.—2 ft. 4½ ins. by 1 ft. 11 ins.

COLLEY CIBBER. 1671-1757.

*Bust in plaster, painted to imitate life, probably by
Louis F. Roubiliac.*

Dramatist, actor, and poet-laureate. Born in Southampton Street, Bloomsbury. Son of the sculptor, C. G. Cibber. Having a taste for the theatre, he joined the Theatre Royal Company in 1690. In 1696 he produced a play of his own, called "Love's Last Shift," in which he played himself with success. Subsequently he became a successful dramatist, a popular actor of eccentric characters, and a capable theatrical manager. In 1730 Cibber succeeded Eusden as poet-laureate, but was more successful on the stage than in literature.

This bust was given by Cibber himself to Mrs. Olive, from whom it passed into the Strawberry Hill collection.

Purchased by the Trustees, April 1896. (1045.)

EDWARD HYDE, FIRST EARL OF CLARENDON, 1608-1674.

Painted by Gerard Soest.

Lord Chancellor and historian. Born at Dinton in Wiltshire, and educated at Magdalen Hall, Oxford. He studied law at the

Middle Temple, and at an early period gained the friendship of Archbishop Laud. In the Parliament of 1640 he was elected to represent Wootton Bassett, and in the "Long" one which followed he took an active part in reforming constitutional abuses. But he strenuously upheld the dignity of the Crown and the rights of the Church. In conjunction with Lord Falkland and Sir John Culpeper, Hyde conducted the negotiations between the King and the Parliament, and when the King arrived at York, in 1642, fled to him from Westminster. During the Parliament held at Oxford in the following year he was knighted, and appointed Chancellor of the Exchequer, and became one of the King's Commissioners at Uxbridge. On the decline of the Royal cause, Sir Edward attended Prince Charles to Jersey, and proceeded in company with Lord Cottington on a fruitless mission to Madrid. He rejoined the Prince at Paris, and then retired with his family to Holland, where he remained till the Restoration in 1660. At this period he became Lord Chancellor of England (a title which had been conferred upon him at Bruges in 1657), was elected Chancellor of the University of Oxford, and in 1661 was created Earl of Clarendon. The marriage of his daughter Anne to the Duke of York, through which he became grandfather to two Queens of England, Mary and Anne, operated against him. The malice of his enemies effected his dismissal from office, and he was banished by Act of Parliament. During his exile in France he completed his celebrated "History of the Rebellion" and an "Account of his own life." He died at Rouen, and his body was brought over to England and interred in Westminster Abbey.

Purchased by the Trustees, June 1887. (773.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 11 ins. by 2 ft. 5 ins.

ANOTHER PORTRAIT.

Drawn and engraved from the life by David Loggan.

Purchased by the Trustees, July 1881. (645.)

To the waist, in Chancellor's robes.

Dimensions.—11½ ins. by 8 ins.

SIR ANDREW CLARK, BART., M.D., F.R.S. 1826-1893.

Painted by George Frederick Watts, R.A.

Eminent physician. Educated at Aberdeen and Edinburgh. Settled in London 1854, and became a Fellow of the Royal

College of Physicians, of which he was President on several occasions. Had a large and fashionable practice as a consulting physician. Author of various essays on medical subjects.

Presented, December 1895, by the artist. (1003.)

Bust, nearly in profile, to the right.

Dimensions.—2 ft. 2 ins. by 1 ft. 9 ins.

REV. EDWARD DANIEL CLARKE, LL.D. 1769-1822.

Painted by John Opie, R.A.

A distinguished traveller, author, and mineralogist. Born at the vicarage of Willingdon, in Sussex, he was educated at Tonbridge Grammar School, and at Jesus College, Cambridge. As tutor and travelling companion to persons of wealth and distinction, he not only visited most of the countries of Europe, but many parts of Asia and Africa. He collected medals, manuscripts, antique sculpture, and minerals, all of which are now in our public museums. In 1808 he was appointed Professor of Mineralogy at the University of Cambridge. In 1805, having been ordained, he received the college living of Harlton, and in 1809 was presented to the Rectory of Yeldham, in Essex. His travels were published at Cambridge, in six quarto volumes, between the years 1810 and 1823. They extended over Russia, Tartary, Turkey, Greece, Egypt, and the Holy Land, Lapland, Denmark, and Sweden. He presented the fragment of a colossal statue of Ceres, found at Eleusis, and other Greek sculptures, to the public library at Cambridge (now in the Fitzwilliam Museum), and, in 1805, printed a Dissertation on a Sarcophagus, supposed to be that of Alexander, now in the British Museum. He was also the author of an Account of Experiments with the Gas Blow-pipe, published in 1819, and a Syllabus of Lectures in Mineralogy. His life, published in quarto, 1824, was edited by his friend, Wm. Otter, afterwards Bishop of Chichester.

Presented, April 1889, by Henry Willett, Esq., of Brighton. (813.)

Bust, life-sized, slightly turned to the left.

Dimensions.—1 ft. 5½ ins. by 1 ft. 3¼ ins.

REV. SAMUEL CLARKE, D.D. 1675-1729.

Painted by John Vanderbank.

Divine, classical scholar, mathematician, and philosopher. Born at Norwich. One of the first of English metaphysicians.

Author of "Exposition of the Catechism," and "Paraphrase on the Four Gospels." Translator into Latin of Newton's "Optics."

Purchased by the Trustees, July 1868. (266.)

Full-length seated figure, face three-quarters to the right.

Dimensions.—5 ft. 6 ins. by 3 ft. 11½ ins.

THOMAS CLARKSON. 1760-1846.

Painted by C. F. De Breda, of Stockholm.

The philanthropist. One of the earliest promoters of the abolition of the slave trade. Born at Wisbech, where his father was a clergyman, and educated at St. Paul's School, London, and St. John's College, Cambridge. In 1786 he obtained the University prize for a Latin Essay on Slavery, and became acquainted with Wilberforce, who brought the subject of negro emancipation before Parliament in 1787. Clarkson published, in 1806, "A Portraiture of Quakerism;" in 1808, "History of the Abolition of the Slave Trade;" and in 1813, "Memoirs, Public and Private, of William Penn." He died at his residence, Playford Hall, Suffolk.

Bequeathed by H. Crabb Robinson, Esq., F.S.A., March 1867. (232.)

Half-length seated figure, face three-quarters to the right.

Dimensions.—2 ft. 11 ins. by 2 ft. 3½ ins.

ANOTHER PORTRAIT. See COLLECTIVE PORTRAITS, page 464.
MEETING OF THE ANTI-SLAVERY CONVENTION.

ELIZABETH CLAYPOLE. 1629-1658.

Painted in 1658 by Joseph Michael Wright.

Second and favourite daughter of Oliver Cromwell. Married in 1646 to John Claypole, of Norborough, Northamptonshire, who was appointed Master of the Horse and Lord of the Bed-chamber to Cromwell, and took a leading part in public ceremonies, especially at the solemn investiture of his father-in-law as Protector. He was also placed by Cromwell in his Upper House. Mrs. Claypole was much elated by her father's sovereignty, but Harrington states that she "acted the part of

"princess very naturally, obliging all persons by her civility, "and frequently interceding for the unhappy." She was a loyalist and a member of the Church of England.

Her father was deeply affected by her death. It is said that she upbraided him in her last moments with the blood he had shed. Carlyle states that Cromwell remained at Hampton Court 14 days by his daughter's bedside unable to attend to any public business whatever. Her funeral was performed with great pomp in Westminster Abbey. The allegorical accessories in her various portraits imply that she was a votary of science.

Purchased by the Trustees, November 1893. (952.)

Small-sized standing figure to below the knees, face three-quarters to the right.

Dimensions.—1 ft. 9 ins. by 1 ft. 6 ins.

BARBARA VILLIERS, DUCHESS OF CLEVELAND. 1640-1709.

Copied from Sir Peter Lely.

One of the celebrated beauties of the Court of Charles II., and famous for her gallantries. Only daughter of William, Viscount Grandison; and wife of Roger Palmer, afterwards Earl of Castlemaine. Was created by the King Duchess of Cleveland, and became mother of the Duke of Southampton, afterwards of Cleveland, and of the Duke of Grafton.

Purchased by the Trustees, March 1874. (387.)

Standing figure to the knees, facing the spectator.

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

ANOTHER PORTRAIT.

Painted by Sir Godfrey Kneller.

In mature age, represented as in mourning for her husband, Lord Castlemaine.

A similar picture is at Ditchley, the seat of Viscount Dillon.

Purchased by the Trustees,* June 1876. (427.)

Seated figure to below the knees, face three-quarters to the left.

Dimensions.—4 ft. $\frac{3}{4}$ ins. by 3 ft. $2\frac{3}{4}$ ins.

* As Rachel, Lady Russell.

THOMAS CLIFFORD, FIRST LORD CLIFFORD OF CHUDLEIGH.
1630-1673.

Painted by Sir Peter Lely.

Statesman. Born at Ugbrooke. Entered Parliament as member for Totnes in the Convention Parliament. Held various posts in the Government after the Restoration, and took part under the Duke of York in the sea-fight of June 3, 1665, and also in other battles at sea. In 1668 he was made Treasurer of the Household. He was one of the famous "Cabal" Ministry, and is stated to have advised Charles II. to stop the exchequer in order to get supplies for the Dutch war. Raised to the peerage in 1672.

Purchased by the Trustees,* December 1865. (204.)

To the waist, in coronation robes, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

HENRY CLINE. 1750-1827.

Drawn in pencil by Sir Francis Chantrey, R.A.

Eminent surgeon. Born in London. President of the Royal College of Surgeons.

A study for the bust executed by Chantrey in the Museum of St. Thomas's Hospital.

Presented, February 1871, by the widow of George Jones, R.A., being one of a collection of drawings made by Sir F. Chantrey with the *camera lucida* as preparatory studies for his works in sculpture.

Bust, almost in profile to the right.

Dimensions.—1 ft. 6½ ins. by 1 ft. 1½ ins.

ROBERT, LORD CLIVE, K.B. 1725-1774.

Painted by Nathaniel Dance, R.A.

The founder of the British Empire in India was born at Styche, near Market Drayton, in Shropshire. His father having obtained for him a writership in the East India Company's service and in the Presidency of Madras, he reached his destination in 1744. Three years later he received an ensign's commission, and took an active part, under Colonel Stringer Laurence (*see* page 238),

* As Henry Jermyn, Earl of St. Alban's.

both at the siege of Pondicherry and at the taking of Devikota in Tanjore. In 1751, being promoted to the rank of captain, he commenced a series of operations against Chanda Sahib as Nabob of Arcot, and against the French as auxiliaries. His conquest and defence of Arcot are especially renowned. He returned to England to recruit his health in 1753, but two years later went again to India as Governor of Fort St. David, with the rank of lieut.-colonel in the British army. In 1757 he recovered Calcutta from the hands of Surajud Dowlah, and on the 23rd of June of that year gained the great battle of Plassey. It was under the title of 'Baron Clive of Plassey' that some years later he was raised to the Irish peerage. The third command of Clive in India began in 1765, and continued for three years, during which he signalised himself most highly by his conduct of civil affairs and his system of reforms. But his health, both of body and mind, had been undermined by his exertions, and by the bitter attacks in Parliament to which his Indian career subsequently exposed him. He died by his own hand at his house in Berkeley Square. Clive may be regarded as the founder of the English Empire in India.

Purchased by the Trustees, May 1858. (39.)

Standing figure to the knees, in uniform, face three-quarters to the right.

Dimensions.—4 ft. 1½ ins. by 3 ft. 3½ ins.

COLIN CAMPBELL, LORD CLYDE, G.C.B., K.S.I. 1792-1863.

Drawn by Sir Francis Grant, P.R.A.

Field Marshal. Born and educated at Glasgow. His father's name was Colin Macliver and his mother's Campbell. He entered the army in 1808 as Colin Campbell, and served with great distinction in the Peninsula, China, the Punjab, and the Crimea, where he commanded the Highland Brigade. As Commander-in-Chief in India he brought the operations for the suppression of the Indian Mutiny of 1857, including the relief of Lucknow, to a successful issue, for which he received the honours of the peerage. He died at Chatham, and was buried in Westminster Abbey.

Presented, March 1881, by Viscount Hardinge, F.S.A. (619.)

Small full-length figure, in Indian uniform, facing spectator.

Dimensions.—10 ins. by 4½ ins.

RICHARD COBDEN, M.P. 1804-1865.

*Painted in 1860 by Giuseppe Fagnani.**

Statesman. Born at Dunford, near Midhurst, in Sussex. Eminent especially from the eloquence of his speeches both at public meetings and in Parliament, from the foremost part which he took in effecting the repeal of the Corn Laws, and from his successful negotiation of the commercial treaty with France. He died at Midhurst.

Purchased by the Trustees, July 1865. (201.)

Half-length seated figure to the right.

Dimensions.—3 ft. 3 ins. by 2 ft. 7 ins.

(a.) ANOTHER PORTRAIT.

Painted by Lowes Dickinson.

This portrait was painted from photographs and a picture which Mr. Dickinson had done from the life some years previously.

Presented, July 1870, by 474 members of the Reform Club. (316.)

Full-length seated figure, face slightly turned to the right.

Dimensions.—5 ft. 11½ ins. by 3 ft. 11½ ins.

(b.) ANOTHER PORTRAIT.

A marble bust, sculptured in 1866 by T. Woolner, R.A.

Presented, May 1867, by Mrs. Cobden. (219.)

RICHARD TEMPLE, VISCOUNT COBHAM. 1669?-1749.

Painted by Jean Baptiste Vanloo.

* Field Marshal. Eldest son of Sir Richard Temple, Bart. He served with distinction under the Duke of Marlborough in Flanders, and at the accession of George I. in 1714, was raised to the peerage as Baron Cobham, and sent with General Stanhope on a secret mission to the Emperor Charles VI. at Vienna. In 1718 he became a Viscount, and the following year commanded the expedition to Spain, where he reduced the city of Vigo. He held the appointments of Governor of Jersey and Constable of

* Deposited on loan, January 1896, at the official residence of the Chancellor of the Exchequer, 11, Downing Street, Whitehall.

Windsor, and in 1742 was made a Field Marshal. Lord Cobham was the friend and patron of Pope, who dedicated the first epistle of his *Moral Essays* to him. He died at Stowe.

Purchased by the Trustees, June 1869. (286.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 5 ins. by 2 ft.

RIGHT HON. SIR ALEXANDER JAMES EDMUND COCKBURN,
BART. 1802-1880.

Painted by Alexander Davis Cooper.

Eminent judge. Educated privately, and at Trinity Hall, Cambridge. Became quickly a leading counsel at the parliamentary bar. Entered Parliament in 1847 as member for Southampton. In 1850 was made Solicitor-General, and in 1851 Attorney-General. Noted for his prosecution of Palmer in the Rugeley poisoning case. In 1859 succeeded Lord Campbell as Lord Chief Justice of England. As such he presided over the celebrated Tichborne trial in 1873.

Presented, November 1892, by the Hon. Walter James, M.P. (933.)

Small-seated figure in judge's robes.

Dimensions.—1 ft. 7 ins. by 1 ft. 2½ ins.

EDWARD COCKER. 1631-1675.

Painter unknown.

Well known as an improver of the arts of writing and arithmetic. The "*Arithmetick*," which he is generally credited with having written, and which was published after his death in 1678, went through upwards of sixty editions, and was for long the standard work on the subject. He also engraved many plates on silver for copy-books with his own hand, and was the author of an English dictionary, and a book of sentences for writing, called "*Cocker's Morals*." Pepys, in his Diary, August and October 1664, gives an account of Cocker, commending his accuracy and attainments. His name became proverbial for precision.

Purchased by the Trustees, December 1868. (274.)

Small figure to the waist, face three-quarters to the right.

Dimensions.—1 ft. 2½ ins. by 11½ ins.

SIR EDWARD CODRINGTON, G.C.B. 1770-1851.

Painted in 1843 by Henry Perronet Briggs, B.A.

Admiral. Having entered the navy in 1783, he became lieutenant of Lord Howe's flagship, and took part in the great victory of the 1st June 1794. He commanded the "Orion" at the battle of Trafalgar, and the "Blake" in the Walcheren expedition; but his greatest distinction was in leading the combined fleets of England, France, and Russia against the Turks and Egyptians for the deliverance of Greece. The battle of Navarino was fought 20th October 1827, when the Turkish and Egyptian fleets were nearly destroyed. After further service on the coast of Spain and North America, he returned to England and sat for Devonport in the Reformed Parliament (*see* the large picture of House of Commons, 1833, page 459). Sir Edward resigned his seat on being appointed in 1839 Commander-in-Chief at Portsmouth.

Bequeathed by his daughter, Lady Bouchier, June 1884. (721.)

Half-length seated figure, face nearly in profile to the right.

Dimensions.—1 ft. 8 ins. by 1 ft. 5 ins.

SIR EDWARD COKE. 1552-1634.

Painted in 1608 by Cornelius Jonson van Ceulen.

Lord Chief Justice of England, Author of the "The Institutes of the Laws of England, or a Commentary upon Littleton," and rival of Bacon. Lord Campbell, in his "Lives of the Chancellors," pronounces Coke "the greatest master of the common law that ever appeared in England." Born at Mileham, in Norfolk, and educated at Norwich and Trinity College, Cambridge. In 1598 he married his second wife, Elizabeth Cecil, a grand-daughter of the great Lord Burghley. He was elected Recorder of the City of London in January 1592, which post he resigned on becoming Solicitor General in the June following. He was in the same year elected Speaker of the House of Commons, and sat for his native country, and in the following year became Attorney General, when he acquired notoriety for brow-beating his antagonists. He was appointed Chief Justice of the Common Pleas, June 30th, 1606, and in October 1613 promoted to be Chief Justice of the King's Bench. Having become obnoxious by his zeal in prosecuting Somerset, and in opposing Lord Chancellor Egerton and the Solicitor General, Yelverton, various charges were brought against him, and he was removed from his high office. At this period his feelings were not spared by his old enemy, Bacon, who said to him, "In your pleadings you were wont to insult over misery, and to inveigh bitterly at the persons; which bred you many enemies, whose poison

"yet smelleth, and the effects now appear." In December 1621 he was committed to the Tower, but was enlarged in the following year. In the reign of Charles I. he was again returned to Parliament. He suggested, and was mainly instrumental in carrying, the famous Petition of Right. His papers were seized whilst he was on his death-bed by order of Charles I. He died at Stoke Pogis, and was buried at Tittleshall in Norfolk.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (461.)

To the waist, in judge's robes, face three-quarters to the right.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

GENERAL THE HON. SIR GALBRAITH LOWBY COLE, G.C.B.
1772-1842.

Painted by William Dyce, R.A.

Second son of the 1st Earl of Enniskillen, born at Dublin. An eminent military commander. Greatly distinguished himself during the Peninsular war; especially at the battles of Albuera, Salamanca, Vittoria, the Pyrenees, and Orthes. During 20 years he sat as M.P. for Fermanagh County; was appointed in 1823 Governor of the Mauritius, and in 1828 promoted to the Governorship of the Cape of Good Hope. Died at Highfield in Hampshire.

Purchased by the Trustees. (946.)

To the knees, in uniform, face three-quarters to the right.

Dimensions.—4 ft. 10 ins. by 3 ft. 8 ins.

SIR HENRY COLE, K.C.B. 1808-1882.

Modelled in plaster by Sir J. E. Boehm, Bart., R.A.

Founder of the South Kensington Museum, and general reformer on matters of social importance. Born at Bath, and educated at Christ's Hospital. On leaving school, in 1823, he entered the public service, and was attached to the keepership of the Public Record Office. In 1840 Cole assisted in developing Rowland Hill's Penny Postage Scheme, and interested himself in the administration of railways. Under the name of "Felix Summerly" he published "Guide Books" to the National Collections, and improved the style of illustrating books for children. In connection with the Society of Arts he organised a series of exhibitions of art-manufactures, which, under the patronage of Prince Albert, culminated in the Great Exhibition of 1851. In 1852 he undertook to reconstruct the School of Design, then at Somerset House, and this led to the establishment of the Science and Art Department at South Kensington,

and his appointment as Director of the Museum in 1860. In 1855, and again in 1867, Cole was Executive Commissioner and Secretary of the Royal Commissions for the Great Exhibitions held in Paris. As a member of the Society of Arts he completed the scheme for the Great International Exhibition of 1862. Besides acting on many committees and councils for the advance of art among the people, he greatly aided our manufacturing industry, and his reports largely conduced to the reform of the patent laws. After 50 years' public service Cole resigned his post in connection with the South Kensington Museum in 1873, and was made K.C.B. in 1875. He died in London.

Purchased by the Trustees, March 1891. (865.)

SAMUEL TAYLOR COLERIDGE. 1772-1834.

Painted by Washington Allston, A.R.A.

Critic, poet, and metaphysician. Born at Ottery St. Mary, in Devonshire. He was the youngest son of the vicar of the place where he was born, and lost his father when only nine years of age. He was sent to Christ's Hospital, where Charles Lamb was a pupil at the same time. Coleridge says of himself at this period: "At a very premature age, even before my "fifteenth year, I had bewildered myself in metaphysics and in "theological controversy. Nothing else pleased me. History "and particular facts lost all interest in my mind." In 1791 he entered Jesus College, Cambridge, but did not stay to take a degree. At Bristol he associated with Southey, Burnett, and Lovell, to found a community in America, where selfishness was to be proscribed, and all goods were to be held in common—a scheme which, however, was soon abandoned. Through the friendship of Joseph Cottle, a bookseller of Bristol, Coleridge was first enabled, in 1794, to publish a volume of poems,—the commencement, as is proved, of an eminent literary career. The "Ancient Mariner" was written in 1797, and the first part of "Christabel" and the tragedy of "Remorse" at nearly the same period. Coleridge died at Highgate.

The following description of Coleridge was written by his friend Wordsworth in a volume of Thomson's works:—

"A noticeable man with large grey eyes,
And a pale face that seemed undoubtedly
As if a blooming face it ought to be.
Heavy his low-hung lip did oft appear
Deprest by weight of brooding phantasy;
Profound his forehead was though not severe."

Purchased by the Trustees, July 1864. (184.)

Half-length seated figure, face three-quarters to the left.

Dimensions.—3 ft. 8 ins. by 2 ft. 10 ins.

(a) ANOTHER PORTRAIT.

Painted in 1795 by Peter Vandyke.

Painted for Joseph Cottle, of Bristol.

Purchased by the Trustees, March 1865. (192.)

Bust, face three-quarters to the right.

Dimensions.—1 ft. 9½ ins. by 1 ft. 5½ ins.

(b) ANOTHER PORTRAIT.

Drawn, at the age of 24, by Robert Hancock.

A note on the back of the drawing states :—" This portrait of Mr. Coleridge was taken by Mr. Robert Hancock in crayons. * * * The dress is precisely that which Mr. Coleridge wore when he preached his first sermon in Mr. Jardine's chapel at Bath." (See Cottle's "Reminiscences," 1st edition, I., xxxi.)

Purchased by the Trustees, May 1877. (452.)

Small seated figure to the left, face almost in profile.

Dimensions.—6½ ins. by 5½ ins.

WILLIAM WILKIE COLLINS. 1824-1889.

Painted by Sir John Everett Millais, Bart., R.A.

The well-known novelist; son of William Collins, R.A.; born in London; author of many works of fiction, including "The Woman in White," "The Moonstone," "Armadale," &c., many of which appeared in periodicals, such as "Household Words," "The Cornhill Magazine," &c.

Purchased, August 1894. (967.)

Small seated figure, face three-quarters to the left.

Dimensions.—10½ ins. by 6½ ins.SIR RICHARD COLLINSON. 1811-1883, *see* page (472) ARCTIC PORTRAITS.

GEORGE COLMAN. 1732-1794.

Painted by Thomas Gainsborough, R.A.

Dramatic author. Son of Francis Colman, British Resident at the Court of Tuscany, and nephew of Mary Gumley, Countess of

Bath. Born at Florence. Educated at Westminster and Oxford. Studied for the law, and was called to the bar; but instead of pursuing that profession, he conducted a literary periodical called the "Connoisseur," and in 1760 produced his first dramatic venture. His best and still popular comedies were the "Jealous Wife" and the "Clandestine Marriage," first performed in 1761 and 1766. In the latter he was assisted by Garrick. He subsequently became manager and part proprietor of Covent Garden Theatre, which he exchanged, in 1777, for the Haymarket Theatre. He died as the inmate of a lunatic asylum.

Purchased by the Trustees, January 1859. (59.)

Half-length seated figure, face three-quarters to the left.

Dimensions.—2 ft. 4½ ins. by 2 ft. 8½ ins.

WILLIAM COMBE. 1741-1823.

Painted by Richard Cosway, R.A.

A prolific writer. Born at Bristol. At Eton he was a contemporary of Lord Lyttelton, Fox, and Beckford. He quitted Oxford without taking a degree and immediately ran through a fortune that had been left to him. From this period he was always in financial difficulties. In early life he travelled in France and Italy, where he met Sterne, then making the second tour described in his "Sentimental Journey." Combe adopted the profession of the law, but relinquished it for literature, and assumed the habits and extravagance of a man of extreme fashion. Hence he became known as "Count Combe." Much of his writing was anonymous. He contributed to magazines and newspapers. He wrote both political pamphlets and sermons.

In 1776 he published a satire called "The Diaboliad." But his best known and once popular work is the "Three Tours" of "Dr. Syntax." The success of these productions was mainly owing to the illustrations by T. Rowlandson that accompanied them. His early intimacy with Sterne gave rise to "Letters supposed to have been written by Yorick and Eliza." In 1780 appeared the spurious "Letters of the late Lord Lyttelton," hero of the well known ghost story. Combe married Charlotte Hadfield, the sister of Mrs. Cosway. His adopted son married Olivia Serres, the so-called "Princess Olive of Cumberland." Combe was regularly employed on the staff of the "Times," and, in the year 1809, was described by H. Crabb Robinson as a remarkably fine old gentleman, tall, with a stately figure and

handsome face. Combe died at South Lambeth, within the rules of the King's Bench Prison.

Purchased by the Trustees, March 1891. (854.)

Small bust, face three-quarters to the right.

Dimensions.— $2\frac{3}{8}$ ins. by $2\frac{1}{4}$ ins.

STAPLETON COTTON, VISCOUNT COMBERMERE, G.C.B., K.S.I.
1773-1865.

Painted in 1823 by Mrs. Mary Pearson.

Represented at the age of 50, when General Lord Combermere and Commander-in-Chief of the forces in India.

Field Marshal. The second son of Sir Robert Salusbury Cotton, Bart. Educated at Westminster. Served with great distinction under Wellesley and Cornwallis in India, and, as commander of the allied cavalry in the Peninsular War, was second in command at the Battle of Salamanca. In 1826 he headed the troops at the siege and capture of Bhurtpore.

Presented, June 1872, by his widow, Viscountess Combermere. (351.)

Half-length standing figure, face three-quarters to the left, in uniform.

Dimensions.—4ft. $1\frac{1}{2}$ in. by 3 ft. 3 ins.

WILLIAM CONGREVE. 1670-1729.

Painted by Sir Godfrey Kneller.

Dramatic writer and poet. Born at Bardsey Grange, near Leeds; educated at Kilkenny and a student at Trinity College, Dublin. Congreve was afterwards entered of the Middle Temple, but does not seem to have ever paid any special attention to the law. His first dramatic attempt was "The Old Batchelor," written at the age of 19, and produced at Drury Lane in 1693. It was followed in the same year by the "Double Dealer," and "Love for Love" in 1695. Besides two other plays, and some small poetical pieces, Congreve wrote a pastoral on the death of Queen Mary, and an ode on the taking of Namur. His collected poems were published in 1710. Voltaire says of him: "Mr. Congreve had one defect, which was his entertaining too mean an idea of his first profession, that of a writer, though it was to this he owed his fame and fortune. He spoke of his works as of trifles that were beneath him; and hinted to me in our first conversation that I should visit him upon no other footing than that of a gentleman who led a life of plainness

"and simplicity. I answered that had he been so unfortunate as to be a mere gentleman, I should never have come to see him."—*Letters on the English Nation.*

Purchased by the Trustees, February 1859. (67.)

To the waist, in an oval spandril, face three-quarters to the right.

Dimensions.—2 ft. 4½ ins. by 2 ft.

CAPTAIN ARTHUR CONOLLY. 1807-1842.

Sketched from the life, at Cabul, by J. Atkinson.

Eastern traveller. Educated at Rugby and Addiscombe. Entered the East India Company's service. Published in 1834 an account of his travels through Central Asia to India. Went as envoy to Khiva. Captured and imprisoned at Bokhara, where he was barbarously murdered. He published accounts of some of his travels.

Presented, November 1889, by the artist's son, Rev. Canon J. A. Atkinson. (825.)

Bust, face nearly in profile to left.

Dimensions.—5½ ins. by 4½ ins.

JOHN CONSTABLE, R.A. 1776-1837.

Drawn by himself in lead pencil, tinted.

An eminent landscape painter. Born at East Bergholt in Suffolk, and son of a miller. Came to London in 1795 and studied at the Royal Academy. He was one of the chief painters of purely English landscape, and his power of expressing nature has been fully recognised both in England and on the Continent. Three of his most important pictures, "The Hay Wain," "The Valley Farm," and "The Cornfield," are in the National Gallery, and another "Salisbury Cathedral," at South Kensington.

He was not elected a Royal Academician until 1829.

Purchased by the Trustees, June 1892.

To the waist, facing the spectator.

Dimensions.—10 ins. by 7½ ins.

CAPTAIN JAMES COOK, R.N. 1728-1779.

Painted by John Webber, R.A.

Navigator and discoverer. Born in Yorkshire. Son of a labourer. Was present at the capture of Quebec by Wolfe. In 1763 he went out to survey the Newfoundland Islands. In 1767 he was appointed to conduct an expedition into the South Pacific Ocean for geographical and astronomical purposes. He was accompanied by Dr. Solander and Mr. Banks, (afterwards Sir Joseph, and President of the Royal Society). One inlet in New South Wales, where Mr. Banks and Dr. Solander found plants in especial plenty, received from them the name of "Botany Bay," and it was this exploration which prepared the way for our first Australian colony. In 1776 Cook again sailed from Plymouth for the Cape of Good Hope and the Pacific. In 1778 the Sandwich Islands were discovered. He determined the most westerly point of America, and returned to winter in the Sandwich Islands. At Owhyhee, (or Hawaii) the largest amongst them, he was killed by the natives in an accidental fray.

This picture was painted at the Cape of Good Hope.

Purchased by the Trustees, January 1858. (26.)

To the waist, in an oval spandril, face three-quarters to the right.

Dimensions.—1 ft. 2½ ins. by 11¼ ins.

ANOTHER PORTRAIT.

Marble bust sculptured by Le Vieux.

Purchased by the Trustees, May 1895. (984.)

SIR EYRE COOTE, K.B. 1726-1783.

Painter unknown.

General. Born in Ireland. Descended from a noble family. Having entered the army at an early age, he accompanied his regiment, in 1754, to the East Indies, where he obtained distinction at the siege of Pondicherry. In 1760 and 1761, by the success of his arms the French were expelled from the coast of Coromandel. He quitted Madras for England in 1770, but returned in 1779 as Commander-in-Chief, and in 1781, with 10,000 men, defeated Hyder Ali, whose army amounted to fifteen

times that number. He died at Madras. The monument to his memory in Westminster Abbey was erected by the East India Company.

Purchased by the Trustees, April 1861. (125.)

To the waist, in uniform, face three-quarters to the right.

Dimensions.—2 ft. 5½ ins. by 2 ft.

CHARLES, MARQUESS CORNWALLIS, K.G. 1738-1805.

Painted in 1785 by Thomas Gainsborough, R.A.

Distinguished military commander, diplomatist, and Governor-General of India. Son of the first Earl Cornwallis. Educated at Eton and St. John's College, Cambridge. Became aide-de-camp to the Marquess of Granby, and served in Germany during the Seven Years War. In 1762 he succeeded to his father's earldom. Towards the end of the American War, Lord Cornwallis rendered important military service; but he was at length overpowered and compelled to surrender with his whole army to the united forces of America and France at New York, October 19, 1781.

In 1786 he accepted the high office of Governor-General of India, and Commander-in-Chief of Bengal. The capture of Bangalore and the siege of Seringapatam reduced the power, and led to the submission of Tippoo Saib. On his return to England in 1792, Cornwallis was raised to a marquissate and appointed Master-General of the Ordnance. In Ireland, as Lord Lieutenant, in 1798, he effectually suppressed a formidable rebellion, and completely tranquillised the country. He signed the Treaty of Amiens in 1802, and in 1805 resumed the Government of India, but died there soon after his arrival, at Ghazepore, in Benares.

Purchased by the Trustees, February 1869. (281.)

To the waist, in uniform, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins by 2 ft.

RICHARD COSWAY, R.A. 1740-1821.

A miniature in water colours; painted by himself.

Miniature painter. Born at Tiverton. He studied in London under Hudson, who had instructed Sir Joshua Reynolds, and became a fashionable artist, known especially by his miniatures

and tinted pencil drawings. He was elected a Royal Academician in 1771. Many of his works have been engraved by Bartolozzi and Valentine Green. He was appointed principal painter to the Prince Regent.

Presented, June 1870, by Miss Georgiana M. Zornlin. (304.)

Small half-length, in an oval, face nearly in profile to the right.

Dimensions.—4 ins. by 3 ins.

FRANCIS, LORD COTTINGTON. 1578?-1652.

Painted, probably in Spain, by a Spanish artist.

A conspicuous character in Clarendon's History of the Rebellion. Son of Philip Cottington, of Godmonston, in Somersetshire. Through the interest of Sir Robert Cecil, he went at an early age to Spain, and was long resident there in a diplomatic capacity. He was created a baronet in 1622, and in the following year accompanied Charles Prince of Wales and the Duke of Buckingham to Madrid. He was a perfect master of dissimulation. Cottington was said to have acquired much of the Spanish solemnity in his air and aspect, and could utter the most humorous sayings with a grave countenance. In the reign of Charles I. he held the offices of Chancellor and Under Treasurer of the Exchequer, and was also Master of the Court of Wards. He again went to Spain as Ambassador, and on his return in 1631, was created Baron Cottington, of Hanworth, Middlesex. He attended the King at Oxford in 1644, and was nominated by him Lord High Treasurer. He remained in the city till the period of the King's departure, and then signed the articles of surrender to General Fairfax in 1646. He consorted much with Lord Clarendon on the continent after the King's death, and was employed with him in an embassy from Charles II. to the Court of Spain. Having acquired a considerable fortune, Cottington obtained leave to establish himself at Valladolid, where he died. His remains were brought to England and interred in Westminster Abbey.

Purchased by the Trustees, February 1880. (605.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 1 ft. 11½ ins.

SIR ROBERT BRUCE COTTON. 1571-1631.

Painter unknown.

An eminent antiquary. Founder of the famous Cottonian Library, now in the British Museum. He was born at Denton,

in Huntingdonshire, and educated at Westminster School and Trinity College, Cambridge. Granger states (vol. 2, page 147) that he began to make his curious and valuable collection of manuscripts in 1588, and in 1603 received the honour of knighthood. He was often consulted by the King and the Legislature in difficult points relating to ancient customs and privileges. He wrote a book upon duelling, and a "Life of Henry III."

Transferred, June 1879, from the British Museum, to which it had been presented by Paul Methuen, Esq., of Corsham, 1792. (534.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 5 ins. by 2 ft.

SIR STAPLETON COTTON, Bart. *See* Viscount COMBERMERE.

GENERAL SIR WILLOUGHBY COTTON, G.C.B., K.C.H. 1783-1860.

Drawn by James Atkinson.

A distinguished general in the first Afghan war. Educated at Rugby. Received the Peninsula medal for Busaco, Vittoria, and the Nive. Distinguished himself in the Burmese campaigns of 1825-6, and in Afghanistan, 1839, when Ghuznee was captured. From 1847 to 1850 he was Commander-in-Chief and Member of the Council in the Bombay Presidency. He died in London.

Presented, November 1889, by the artist's son, Rev. Canon J. A. Atkinson. (824.)

Head and shoulders, face nearly in profile to the left.

Dimensions.—5½ ins. by 4½ ins.

THOMAS, LORD COVENTRY. 1578-1640.

Painted by Cornelius Jonson van Ceulen.

Lord Keeper of the Great Seal. Son of Sir Thomas Coventry, Justice of the Common Pleas. Educated at Balliol College, Oxford, and admitted in 1595 a member of the Inner Temple. In 1615 he became Recorder of London, and in 1617 succeeded Sir Henry Yelverton as Solicitor General. On the accession of Charles I., Coventry was appointed successor to Williams, Bishop of Lincoln, as Lord Keeper, and in April 1628 was raised to the peerage as Baron Coventry. He courageously opposed the encroaching power of the Duke of Buckingham, but the contest was suddenly terminated by the Duke's death. Clarendon says of Coventry, "He was a man of wonderful gravity and

"wisdom, and understood not only the whole science and mystery of the law, but had a clear conception of the whole policy of the Government, both of Church and State, which by the unskilfulness of some well-meaning men, jostled each other too much." He died at Durham House, in the Strand, and was buried at Croome D'Abitot, in Worcestershire.

Presented, June 1884, by the Principal and Antients of Barnard's Inn. (716.)

Bust to the waist, in peer's robes, face three-quarters to the left.

Dimensions.—2 ft. 6 ins. by 2 ft. $\frac{3}{4}$ in.

ABRAHAM COWLEY. 1618-1667.

Painted by Mrs. Mary Beale.

Poet and naturalist. The son of a stationer. Born in Fleet-street, and educated at Westminster School and Trinity College, Cambridge. At the age of 15 he published a volume called "Poetic Blossoms." After taking his degree of M.A., he quitted Cambridge for Oxford, where he entered St. John's College. Lord Jermyn (afterwards Earl of St. Albans) appointed Cowley his secretary, when he was chiefly employed in deciphering the correspondence of the King and Queen. He followed Her Majesty to Paris in 1646, and remained there 10 years. Cowley studied medicine, and obtained the degree of M.D. at Oxford, in 1657. On the death of Cromwell he returned to France, but came back to England at the time of the Restoration. He was one of the earliest members of the Royal Society, and is mentioned as Dr. Cowley among their experimental philosophers. He died at Chertsey, in Surrey, and was buried in Westminster Abbey, near Chaucer and Spenser. His chief poems were miscellanies, odes, a book of plants, some prose essays, and the "Davideis."

Purchased by the Trustees, May 1859. (74.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 5 ins. by 2 ft. $\frac{1}{2}$ in.

ANOTHER PORTRAIT.

Painted by Sir Peter Lely or Mrs. Mary Beale.

Represented as a young man.

The countenance and long hair accord with a portrait of Cowley by Mrs. Beale in the print room at the British Museum.

Purchased by the Trustees, May 1882. (659.)

Bust, face three-quarters to the right.

Dimensions.—1 ft. 9 ins. by 1 ft. 5 $\frac{1}{4}$ ins.

WILLIAM, FIRST EARL COWPER. 1665 P-1723.

Painted by Jonathan Richardson.

Lord Chancellor, Son of Sir William Cowper, Bart, M.P., for Hertford. He was called to the bar in 1688; appointed a K.C. in 1694, and acquired a great legal reputation. In 1705 he succeeded Sir Nathan White as Lord Keeper of the Great Seal, and was one of the Commissioners for the Union with Scotland; he was appointed Lord Chancellor of Great Britain in 1707, and again in 1714. He presided at the trial of Dr. Sacheverell in 1710. He resigned the seals on the removal of Lord Godolphin from the Lord High Treasurership. He opposed the South Sea Bill, and was created Earl Cowper in 1718.

Purchased by the Trustees, February 1885. (736.)

Small full length figure, in chancellor's robes, facing the spectator.

Dimensions.—2 ft. 5½ ins. by 1 ft. 8¾ ins.

WILLIAM COWPER. 1731-1800.

Painted by George Romney.

The celebrated poet, translator, and letter writer. Born at Great Berkhamstead, Hertfordshire, where his father was rector. Educated at Westminster, and studied law at the Temple. Author of "The Task," "John Gilpin," a translation of Homer, and many other poems. Died at East Dereham, Norfolk, on 25th April 1800.

Presented, December 1894, by George Scharf, Esq., C.B., F.S.A. (972.)

Half-length, face three-quarters to the left.

Dimensions.—1 ft. 3¼ ins. by 1 ft. 3¼ ins.

ANOTHER PORTRAIT.

Drawn by W. Harvey after L. F. Abbott.

Presented, December 1888, by Rev. W. J. Loftie, B.A., F.S.A. (806.)

Small half-length seated figure, face three-quarters to the left.

Dimensions.—6 ins. by 6 ins.

REV. GEORGE CRABBE. 1754-1832.

A pencil drawing in outline, by Sir Francis Chantrey, R.A.

Poet. Born at Aldeburgh, Suffolk. Employed in a warehouse at Slaughden and afterwards took orders. A prolific writer of essays and poems. Author of "The Village," published in 1783, "Tales of the Hall," 1819, &c.

Presented, February 1871, by the widow of George Jones, B.A., being one of a collection of drawings made by Sir F. Chantrey with the *camera lucida*, as preparatory studies for his works in sculpture.

Head only, facing the spectator.

Dimensions.—1 ft. 5½ ins. by 1 ft. ½ in.

THOMAS CRANMER, D.D. 1489-1556.

Painted, at the age of 57 in 1546 by G. Fliccius.

Archbishop of Canterbury. Born of a good family at Aslacton Manor, in Nottinghamshire. Educated at Jesus College, Cambridge. Married early, and took his degree of D.D. in 1523. The King being interested in the views which he propounded respecting the divorce of Queen Catherine, took him into favour, and bestowed Church preferments upon him, commencing with the Archdeaconsry of Taunton. He was employed abroad in missions, both ecclesiastic and commercial. In 1532 Cranmer succeeded Warham as Archbishop of Canterbury. He favoured the dissolution of the monasteries, and zealously enforced the King's supremacy. By aid of the Vicegerent Cromwell, Cranmer procured the King's authority that a copy of the new translation of the Bible known by the Archbishop's name, should be placed for public reading in every parish church throughout the realm. To Cromwell he wrote in gratitude for his success, adding "And this deed you shall hear of at the great day, when all things are made manifest." Cranmer stood godfather to the Princess, afterwards Queen, Elizabeth. He attended Henry VIII. in his last moments, and crowned King Edward VI. On the accession of Mary, Cranmer was sent a prisoner to the Tower, whence, in 1554, he was removed, together with Ridley and Latimer, to Oxford. There, on the 21st of March, 1556, he was brought to the stake and burnt to death.

Transferred, June 1879, from the British Museum, to which it had been presented by John Michell, Esq., M.P., of Bayfield Hall, Norfolk, in 1776. (535.)

Half-length seated figure, face three-quarters to the left.

Dimensions.—3 ft. 2½ ins. by 2 ft. 5½ ins.

ROBERT MONSEY ROLFE, LORD CRANWORTH. 1790-1868.

Painted by George Richmond, R.A.

Lord Chancellor. Born at Cranworth, in Norfolk. Son of the Reverend Edmund Rolfe, rector of Cockley-Cley. His mother was descended from the celebrated Dr. Monsey, physician to Chelsea Hospital. Educated at Winchester and Trinity College, Cambridge, and became a Fellow of Downing College. Called to the bar by Lincoln's Inn in 1816. He was appointed Solicitor-General in 1834, and, with a brief interruption, continued in that office till November 1839, when he was raised to the Bench of the Exchequer. In 1850 he acted as one of the Commissioners of the Great Seal, and in November of the same year was constituted the third Vice-Chancellor, in which position he was raised to the peerage as Baron Cranworth, December 1850. On the accession of Lord Aberdeen to power at the close of 1852, the Great Seal was placed in his hands, and remained with him during five years. On the resignation of Lord Westbury, he for a second time became Lord Chancellor, and retired from office on the accession of a Conservative ministry in 1867.

Bequeathed, June 1869, in fulfilment of Lady Cranworth's desire, by Lord Cranworth. (285.)

Seated figure to the knees, in chancellor's robes, face three-quarters to the left.

Dimensions.—4 ft. 7 ins. by 2 ft. 10½ ins.

WILLIAM, FIRST EARL OF CRAVEN. 1606-1697.

Painted by Gerard Honthorst.

Son of Sir William Craven, Merchant Taylor and Lord Mayor of London. Served with distinction under Gustavus Adolphus, and afterwards entered the service of the Prince of Orange. He aided, with the wealth at his command, the exiled members of the Royal Family, more particularly Elizabeth, Queen of Bohemia. He was created Earl of Craven in 1665, and succeeded Monk as Colonel of the Coldstream Guards. During the prevalence of the Great Plague he remained in London, visiting the infected and devising means to prevent contagion. In the following year, 1666, he successfully exerted himself to subdue the ravages of the great Fire. He died unmarried at his house in Drury Lane.

Presented, December 1868, by the Earl of Craven. (270.)

Half length standing figure, in armour, face three-quarters to the left.

Dimensions.—3 ft. 8 ins. by 2 ft. 11 ins.

NATHANIEL, THIRD LORD CREWE, OF STENE. 1633-1722.

Painted by John Riley.

Bishop of Durham. Son of the first Lord Crewe (or Crew) and grandson of Sir Thomas Crewe, Speaker of the House of Commons. When Bishop of Oxford in 1673, and notwithstanding the protest of Parliament, he performed the marriage ceremony for the Duke of York and Mary of Modena. The following year he was translated to the see of Durham, and on succeeding to the barony of Crewe in 1697, he became the first instance in England of the union of a temporal and spiritual peerage. He showed a ready compliance with all the measures of the court of James II., and, on the King's abdication, expressed a wish to resign his ecclesiastical dignities to Dr. Burnet. On the accession of Queen Anne he was restored to some degree of favour at court. His name is associated with munificent endowments for charitable purposes, notably the restoration of Bamborough Castle as a benefaction for fishermen.

Purchased by the Trustees, February 1882. (656.)

Half length figure, in bishop's robes, face three-quarters to the right.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

RIGHT HON. JOHN WILSON CROKER, LL.D., M.P. 1780-1857.

Painted by William Owen, R.A.

Politician and writer. Son of the Surveyor-General of Customs and Excise in Ireland. Born at Galway, and educated at Trinity College, Dublin. He was called to the bar in 1802, and entered Parliament in 1807. On the accession of Mr. Perceval to power in 1809, he was appointed Secretary to the Admiralty. He was distinguished for his eloquence, and was an original and a constant contributor to the "Quarterly Review." He edited Boswell's "Life of Johnson," and Lord Hervey's "Memoirs," and was the author of "Stories from the History of England."

Presented November 1872, by Frederick Locker, Esq. (355.)

To the waist, in an oval spandril, face slightly turned to the left.

Dimensions.—1 ft. 11½ ins. by 1 ft. 7½ ins.

OLIVER CROMWELL. 1599-1658. Represented at the age of 58.

Painter unknown.

Lord Protector. Born at Huntington. Educated at Cambridge, which city he represented in the Long Parliament. At

an early period he raised a troop of horse composed entirely of Puritans. The battle of Marston Moor was fought in July 1644, and Naseby, 1645. Cromwell completely subdued Ireland in 1649, and routed the Scotch at Dunbar, 3rd September 1650. The Royalists were hopelessly dispersed at the battle of Worcester, 3rd September 1651. After dissolving the Long Parliament in 1653, Cromwell assumed the title of Lord Protector, and was styled His Highness. The Protector died at Whitehall on the anniversary of the battles of Dunbar and Worcester. He was buried with regal honours in Westminster Abbey, but his remains were afterwards disinterred.

This is an enlargement in oil colours on canvas of the fine head drawn in water colours by Samuel Cooper, formerly in the possession of Lady Frankland Russell, and now the property of the Duke of Buccleuch. This portrait was probably painted early in the last century, and is certainly the work of a skilful artist; the very touches peculiar to Cooper's miniature being reproduced in this painting. As the armour in the miniature was left entirely blank, the painter was compelled to draw upon his own invention, and has supplied it in a very imperfect manner.

The period when this portrait was taken is indicated by the date, 1657, on a completely finished miniature formerly belonging to the Pallavicini family, and now in the possession of the Marquess of Ripon, K.G.

Purchased by the Trustees, February 1879. (514.)

Bust, in armour, face three-quarters to the right.

Dimensions.—2 ft. 5 ins. by 2 ft.

(a.) ANOTHER PORTRAIT.

A terra-cotta bust, modelled by Edward Pierce, jun.

Purchased by the Trustees, August 1861. (132.)

(b.) ANOTHER PORTRAIT.

Painted by Robert Walker.

Transferred, June 1879, from the British Museum, to which it had been bequeathed, in 1784, by Sir Robert Rich, Bart., to whose ancestor, Nathaniel Rich, it had been presented by Cromwell himself. (536.)

Half length, in armour, a page fastening his sash at the waist, face three-quarters to the right.

Dimensions.—4 ft. 1 in. by 3 ft. 3½ ins.

(c.) ANOTHER PORTRAIT.

Painter unknown.

Painted in oil on a small scale.

Transferred, June 1879, from the British Museum, to which it had been bequeathed by J. B. Bernard, Esq., late Fellow of Trinity College, Cambridge, 8th November 1839. (588.)

To the waist, in armour, face three-quarters to the right.

Dimensions.— $8\frac{1}{2}$ ins. by $6\frac{1}{2}$ ins.

(d.) ANOTHER PORTRAIT.

'Bronze bust. Sculptor unknown.

This bronze is identical with a fine marble bust now in the possession of the Earl of Wemyss, and formerly the property of the Byron family at Newstead Abbey.

Purchased by the Trustees, February 1877. (438.)

For other Portraits, *see* the DUNBAR MEDAL and the GREAT SEAL, page 450.

MARY ANN CROSS; "GEORGE ELIOT." 1819-1880.

Drawn in 1865 by Sir Frederick W. Burton, R.H.A., F.S.A.

Novelist and poet. Daughter of Robert Evans of Arbury, Warwickshire. Translated Strauss's "Life of Jesus," and Feuerbach's "Essence of Christianity." Author of "Adam Bede," "Romola," "Middlemarch," &c., and other novels of very high merit, and also "The Spanish Gipsy" and other poems.

Presented, February 1883, by her husband, John Walter Cross, Esq., and Charles Lee Lewes, Esq. (669.)

Head, full face.

Dimensions.—1 ft. $8\frac{1}{2}$ ins. by 1 ft. 3 ins.

GEORGE CLIFFORD, THIRD EARL OF CUMBERLAND, K.G., 1558-1605.

Painted in 1588, artist unknown.

Educated at Cambridge under Whitgift, and excelled in mathematics. He was one of the peers who sat in judgment on Mary,

Queen of Scots. On the retirement of Sir Henry Lee, he was appointed Champion by Queen Elizabeth. He greatly distinguished himself among the gallant commanders of the fleet opposed to the Spanish Armada in 1588. He also made eleven voyages at his own expense, and did great damage to the Spaniards. In 1592 he was elected into the Order of the Garter. His suit of tilting armour is still preserved at Appleby Castle. The portraits of his wife Margaret Russell, daughter of the Earl of Bedford, and of his daughter Anne, Countess of Dorset, Pembroke, and Montgomery, are in this Gallery.

The incident of Queen Elizabeth bestowing her glove upon Cumberland is thus related by Lodge: "At an audience upon his return from one of his voyages, she dropped her glove, which he took up and presented to her on his knees. She desired him to keep it for her sake, and he adorned it richly with diamonds, and wore it ever after in front of his hat at public ceremonies."

Purchased by the Trustees, March 1869. (277.)

Bust, in armour, with Queen Elizabeth's glove in his hat; face three-quarters to the left.

Dimensions.—2 ft. 5 ins. by 1 ft. 11 ins.

MARGARET RUSSELL, COUNTESS OF CUMBERLAND. 1560-1616,
at the age of 25.

Painter unknown.

Third daughter of Francis, second Earl of Bedford. Married, in 1577, to George Clifford, third Earl of Cumberland. Her monument in Appleby Church was erected by her daughter Anne, the celebrated Countess of Dorset, Pembroke, and Montgomery.

Presented, March 1876, by George Scharf, Esq., C.B., F.S.A. (415.)

Bust, face three-quarters to the right.

Dimensions.—Panel, 1 ft. 8½ ins. by 1 ft. 5 ins.

H.R.H. WILLIAM AUGUSTUS, DUKE OF CUMBERLAND, K.G.
1721-1765.

*Painted about 1758, by an assistant of Sir Joshua Reynolds,
probably John Powell.*

The youngest son of King George II. Born at Leicester House, London. Elected Knight of the Garter in 1730. He was

wounded at the battle of Dettingen, 1743. His fame principally rests on the active measures which he adopted to suppress the Scottish Rebellion, and his decisive victory at Culloden, 1746. He died suddenly in London.

Purchased by the Trustees, February. 1867. (229.)

Small full-length standing figure, in Garter robes, face three-quarters to the left.

Dimensions.—2 ft. 10 ins. by 2 ft.

(a.) ANOTHER PORTRAIT.

Painted by David Morier.

Transferred, June 1879, from the British Museum, to which it had been presented by Lieut.-General Thornton. (537.)

Small full-length standing figure, in uniform, face three-quarters to the left.

Dimensions.—2 ft. 4½ ins. by 2 ft.

(b.) ANOTHER PORTRAIT.

Painted by Sir Joshua Reynolds, 1758.

Purchased by the Trustees, March 1881. (625.)

To the waist face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

(c.) ANOTHER PORTRAIT. As a child.

Painted by Charles Jervas.

Presented, June 1888, by Walter, 4th Earl of Chichester. (802.)

Full-length standing figure, in coronation robes and Order of the Bath.

Dimensions.—4 ft. 3½ ins. by 3 ft. 7½ ins.

RICHARD CUMBERLAND, LL.D. 1732-1811.

Painted by George Romney.

Dramatist. Born in the Lodge of Trinity College, Cambridge, and grandson of Dr. Richard Bentley. In 1760, when the Earl of Halifax went to Ireland as Lord Lieutenant, Cumberland accompanied him as his private secretary. In 1775 he became Secretary to the Board of Trade, and was intrusted with a special mission

to the Court of Spain in 1780. The closing years of his life were spent in retirement at Tunbridge Wells. His best plays are commonly considered "The Jew" and "The Wheel of Fortune," and his chief essays and translations were published in a periodical called "The Observer." He replied with success to a pamphlet by Dr. Parr, entitled "A Sequel," &c.; and wrote also upon Spanish Art.

Purchased by the Trustees, June 1857. (19.)

Seated figure to the left, nearly full-length, face nearly in profile to the left.

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

JOHN PHILPOT CURRAN. 1750–1817.

Painted in the style of Wm. Owen, R.A.

Orator. Born at Newmarket, near Cork, and studied at one of the Inns of Court, London. He rose to eminence at the Irish bar, and was elected M.P. for Doneraile in the Irish House of Commons in 1784. He was famous for his eloquent defences of many Irish patriots, and was an opposer of the Union with England. He held the office of Master of the Rolls in Ireland from 1806 to 1814.

Purchased by the Trustees, September 1873. (379.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 5 ins. by 2 ft.

JOHN, LORD CUTTS. 1661–1707.

Painted by William Wissing.

A brave warrior, known as "the Salamander," from being always found in the thickest of the fire. Born at Matching, in Essex. Educated at Cambridge, and sat in Parliament for that county. Fought in Hungary under the Duke of Lorraine. Returned to England with William III., by whom he was created an Irish peer in 1690, and appointed Governor of the Isle of Wight. Cutts signalized himself at Buda, Steinkerk, Venlo, and Blenheim.

In 1705, on becoming Commander-in-Chief in Ireland, he was made one of the Lords Justices under the Duke of Ormonde. He cultivated poetry with success, and to him Steele, who was then his secretary, dedicated his "Christian Hero," in 1701.

Purchased by the Trustees, February 1879. (515.)

To the waist, in armour, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft.

JAMES RAMSAY, MARQUESS OF DALHOUSIE. 1812-1860.

Painted in 1847 by Sir J. Watson Gordon, R.A., P.R.S.A.

Governor-General of India. Third son of the tenth Earl of Dalhousie. Educated at Harrow and Christ Church, Oxford. By the death of his brothers he became Lord Ramsay in 1832. He held the office of President of the Board of Trade from 1844 to 1847, in which year he succeeded Lord Hardinge as Governor-General of India. He brought the Sikh war to a successful conclusion, and effected the annexation of the Punjab in 1849. During his administration other rich provinces, including Oudh, were likewise annexed to the British Crown. Lord Dalhousie was the author of many important reforms in the government of India, which were highly beneficial in developing the resources of the country.

For his successes in the Punjab he was, in 1849, raised to a marquissate, and on his retirement in 1856 the East India Company awarded him a pension of 5,000*l.* a year. He died at Dalhousie Castle.

Presented, March 1865, by the artist's brother, H. G. Watson, Esq., of Edinburgh. (188.)

Full-length standing figure, in plain clothes, face three-quarters to the right.

Dimensions.—7 ft. 9½ ins. by 4 ft. 10½ ins.

WILLIAM HENRY LYTTON EARLE BULWER, BARON DALLING AND BULWER, G.C.B. 1801-1872.

Painted in 1865 by G. Fagnani.

Son of General William Earle Bulwer, of Wood Dalling, Norfolk, and of Barbara Lytton, of Knebworth. Elder brother of the distinguished writer and orator, Sir Edward Lytton Bulwer, afterwards Lord Lytton. He was long known as Sir Henry Bulwer. Born in London, and educated at Harrow and Cambridge. He at first entered the army, but joined the Diplomatic Service in 1827, as attaché at Berlin. On the outbreak of the revolution at Brussels in 1830, he was despatched by Lord Aberdeen on a special mission into Belgium. A book which he completed in 1836, called "The Monarchy of the Middle Classes," seemed to mark his vein of thought. As Secretary of Embassy at Constantinople, under Lord Ponsonby in 1837, he negotiated a treaty with the Porte. In 1843 he received the appointment of Ambassador to the Court of Spain, and was summarily dismissed from Madrid in 1846. In 1849 he proceeded to Washington, and completed the Bulwer-Clayton Treaty. In 1852 he went as Minister Plenipotentiary to the Court of the Grand Duke of Florence. At the close of the Crimean War

Bulwer was selected as the successor of Viscount Stratford de Redcliffe as Ambassador Extraordinary and Minister Plenipotentiary at the Ottoman Porte. He retired from the Diplomatic Service in 1865, and died suddenly at Naples. He was raised to the Peerage in 1871. His biographical writings and essays were highly esteemed. He sat as M.P. at various times for Wilton, Coventry, Marylebone, and Tamworth.

Presented, March 1891, by Mlle. Fagnani, the painter's daughter. (852.)

Bust, in oval spandril, face three-quarters to the right.

Dimensions.—2 ft. 6 ins. by 2 ft.

ANNE SEYMOUR DAMER. 1749–1828.

Painted by an assistant of Sir Joshua Reynolds.

A well-known leader of fashion and amateur sculptor.

Anne Seymour Conway, niece of the Marquess of Hertford, and grand-daughter of John Duke of Argyll, was daughter of Field Marshal Conway by his wife Caroline, widow of the Earl of Ailesbury. In June 1767, Miss Conway married the Hon. John Damer, son of Lord Milton; but the union was not a happy one. She was suddenly left a widow in 1776. Mrs. Damer then occupied herself with classic literature and sculpture, displaying for the latter talents of a very high order. Mrs. Damer also attained a prominence in the world of politics, having been one of the three distinguished ladies who canvassed the independent voters of Westminster on behalf of Charles James Fox in 1784. On the death of her cousin, Horace Walpole, in 1797, she inherited "Strawberry Hill," with all its varied contents. She died in Upper Brook Street and was buried, at Sundridge, Kent, where there are several monuments by her, including one to her mother. Her bust of herself, of which there is an engraving in Walpole's *Anecdotes*, is in the British Museum, and a statue of her, modelled by Ceracchi, stands in the hall of that institution.

Purchased by the Trustees, July 1879. (594.)

Bust, face slightly turned to the left.

Dimensions.—1 ft. 9 ins. by 1 ft. 5½ ins.

CAPTAIN WILLIAM DAMPIER, R.N. 1652–1715.

Painted by Thomas Murray.

The celebrated circumnavigator. Descended from a Somersetshire family. Went early to sea, and served against the Dutch.

He adopted the course of Drake in attacking the American colonies of Spain. In 1679 he crossed the Isthmus of Darien and cruised along the American coast, making prizes of Spanish vessels wherever he met them. From Virginia he sailed with an expedition which doubled Cape Horn, and steered for the East Indies, touching at Australia. Dampier spent some years in Sumatra, and made his way to England in 1691, when his famous "Voyage round the World" was published. He was appointed by the Admiralty to explore the north-western coasts of Australia. He also explored the coasts of New Guinea. In returning to England in 1701 he was wrecked off the Island of Ascension, and afterwards published a "Vindication of his Voyage in the South Seas in the Ship 'St. George.'" He again sailed in August 1708, and during this voyage rescued Alexander Selkirk from the island of Juan Fernandez, returning in September 1711. He died in London.

Transferred from the British Museum, June 1879. (538.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 5 ins. by 2 ft.

SIR WILLIAM DANIEL. Died 1610.

Painter unknown.

Judge. Descended from an ancient family of Cheshire; the name having originally been D'Anyers. He was entered at Gray's Inn in 1556, became reader there in 1579, and treasurer in 1580. On the question of his advancement to the degree of Serjeant-at-Law in 1594, Lord Burghley testified to his qualification as being "a yearie learned and discreat man." He was constituted by King James on February 3rd, 1604, a Judge of the Common Pleas.

Presented by the Principal and Antients of Barnard's Inn, June 1884. (717.)

Standing figure to the knees, in judge's robes, face three-quarters to the left.

Dimensions.—3 ft. 7 ins. by 2 ft.

GRACE HORSLEY DARLING. 1815-1842.

Marble bust sculptured by D. Dunbar.

Daughter of the keeper of a lighthouse on the Farne Islands. On September 7, 1838, when the steamship "Forfarshire" was

wrecked on the rocks, Grace Darling rowed in an open boat with her father to the rocks and was instrumental by her personal efforts and bravery in saving the lives of four men and one woman. For this exploit she received a gold medal from the Royal Humane Society, and a sum of money by public subscription. She, however, continued to reside on the island with her parents, and died of consumption at the age of 27.

Transferred, September 1895, by the Trustees and Director of the National Gallery. (998.)

HENRY STUART, LORD DARNLEY. *See* HENRY.

GEORGE LEGGE, FIRST LORD DARTMOUTH. 1648-1691.

Painted by Michael Dahl.

Admiral. Son of the distinguished Royalist Colonel William Legge. Sent to sea at the age of 17, and saw much active service. He was wounded in the Dutch wars, and, in 1673, appointed Governor of Portsmouth, not only in recognition of his own, but of his father's loyal services, Legge was created in 1682, Baron Dartmouth. As Admiral of the whole English fleet he was sent to demolish Tangier, and brought the garrison to England in 1683. He received from James II. the appointment of Master of the Horse and Constable of the Tower. In 1688 he was sent by his royal patron to intercept the Dutch fleet conveying the Prince of Orange. After the revolution, notwithstanding the oath of allegiance which he had taken to William III., he corresponded with the exiled King, and was committed to the Tower of London, where, after a short imprisonment, he died of apoplexy, and was buried in Trinity Church, in the Minories.

Presented, July 1882, by his descendant, William Walter Legge, fifth Earl of Dartmouth. (664.)

Standing figure, nearly to the knees, in armour, face three-quarters to the right.

Dimensions.—3 ft. 11½ ins. by 3 ft. 2¼ ins.

CHARLES ROBERT DARWIN, LL.D., F.R.S. 1809-1882.

Painted by the Hon. John Collier.

Naturalist and scientific investigator. Son of Dr. Robert Waring Darwin, F.R.S., and grandson of the celebrated

Dr. Erasmus Darwin, F.R.S. His maternal grandfather was Josiah Wedgwood, the great founder of modern pottery manufacture. He was born at Shrewsbury, and educated at the grammar school there, at Edinburgh University, and at Christ's College, Cambridge. His great work "The Origin of Species by means of Natural Selection," first published in 1859, has gone through many editions and been translated into most of the European languages. The "Descent of Man and Selection in relation to Sex" appeared in 1871. These and numerous other works on natural history has established Darwin's fame as the greatest master of original research of the age, and greatly revolutionised modern ideas on the subjects of which he treated. He died at Down, in Kent, where he had resided during the greater part of his life. Buried in Westminster Abbey.

Presented, January 1896, by his son, William E. Darwin, Esq., being a replica with certain corrections of the portrait painted for the Linnean Society. (1024.)

Standing figure, to the knees, facing the spectator.

Dimensions.—4 ft. 2 ins. by 3 ft. 2½ ins.

ANOTHER PORTRAIT.

A terra-cotta bust, modelled by Sir John Edgar Boehm, Bart., R.A.

Original model for the statue now in the Natural History Museum.

Presented, February 1887, by J. E. Boehm, Esq., R.A. (761.)

Dimensions.—2 ft.

ERASMUS DARWIN, M.D., F.R.S. 1731-1802.

Painted by Joseph Wright, of Derby, A.R.A.

A physician and poet of high reputation in his day. Born at Elston, near Newark. After studying at St. John's College, Cambridge, he took the degree of Doctor of Medicine at Edinburgh, and established himself as a physician at Lichfield. In 1781 he removed to Derby, and acquired celebrity by the publication of his poem in two books, called the "Botanic Garden" and "Loves of the Plants." Twelve years later he published the first volume of his "Zoonomia, or Laws of Organic Life." The second appeared in 1796. These were succeeded in 1800 by

his "Phytologia, or Philosophy of Agriculture and Gardening."
He died at Derby.

Purchased by the Trustees, December 1859. (88.)

Bust, seated figure, facing the spectator.

Dimensions.—2 ft. 5 ins. by 2 ft.

MARY DAVIS.

Painted by Sir Peter Lely.

A popular dancer and actress at the Duke's Theatre in Lincoln's Inn Fields, between the years 1664 and 1668.

She appears as Miss Davis in Pepys' Diary, and Grammont's Memoirs. Her daughter, by King Charles, was mother of James, Earl of Derwentwater, who was beheaded on Tower Hill in 1716.

Purchased by the Trustees, December 1867. (253.)

Dimensions.—4 ft. 1 in. by 3 ft. 4 ins.

JOHN DEAN.

Painted by Willem Verelst.

The only survivor among 16 sailors who gallantly remained on board a vessel belonging to the Honcurable East India Company's service when deserted by the rest of the crew.*

In March 1738 the ship "Sussex," homeward bound from Canton, sustained such severe damage by storms off the Cape of Good Hope, that the captain, officers, and the greater part of the crew resolved to abandon her. Sixteen men, however, including John Dean, refused to desert the vessel, insisting that she was still seaworthy. These brave men alone carried her to Madagascar, where they did their best to refit her, and made sail for Mozambique; but on the way the ship struck on a shoal and went to pieces. Five of the men escaped in the pinnace and regained Madagascar after a 17 days' voyage; but sickness fell upon them, and when an opportunity of returning to Christendom came, John Dean was the only survivor. He was first conveyed to Bombay, and did not reach London till two years later. The captain and officers of the "Sussex" were punished for the abandonment of the vessel, and a pension of 100*l.* a year was settled upon Dean. The Court caused "two original portraits to be painted of him to keep alive the memory of the bravery and devotion shown by these men in remaining at their posts in the face of every discouragement." One of these originals was presented to Dean himself, and the other, with a copy, was

* See "National Indian Magazine" June, 1893.

hung on the walls of the old India House. The latter is now transferred to this Gallery.

Deposited, November 1893, by the Secretary of State for India in Council. (949.)

Standing figure, almost to the knees, face three-quarters to the left.

Dimensions.—4 ft. 2 ins. by 3 ft. 4 ins.

MARY DELANY. 1700–1788.

Painted by John Opie, B.A.

Daughter of Bernard Granville, and niece of Lord Lansdowne. Married first to Alexander Pendarves, of Roscrow, Cornwall, and secondly to Dr. Patrick Delany, Dean of Down, in Ireland. She became a favourite at Court, and especially with George III. and Queen Charlotte. Her autobiography and letters (edited by Lady Llanover) show her to have been possessed of some literary merit, and she was famous for what was known as “flower mosaic.”

Bequeathed, February 1896, by Baroness Llanover. (1030.)

Half-length, face three-quarters to the left.

Dimensions.—2 ft. 6 ins. by 2 ft. $\frac{1}{2}$ in.

The frame of this picture was designed, and the inscription written by Horace Walpole.

THOMAS, FIRST LORD DENMAN. 1779–1854.

Painted by J. J. Halls.

Lord Chief Justice of England. Son of a London physician. Educated at Palgrave School, near Diss, under the celebrated Mrs. Barbauld, and at St. John's College, Cambridge. He was called to the bar at Lincoln's Inn in 1806, and in 1818 entered Parliament as member for Wareham. He distinguished himself by his defence of Queen Caroline at her trial in 1820, and this led to his appointment as Common Serjeant of the City of London. In 1830 he became Attorney-General under Lord Grey, and in 1832 succeeded Lord Tenterden as Chief Justice of the King's Bench, over which Court he presided until 1850, when his failing health caused him to retire. He received a peerage in 1834.

Presented July 1873, by Herman Merivale, Esq., C.B. (372.)

Bust, in oval spandril, face three-quarters to the left.

Dimensions.—2 ft. by 1 ft. 8 ins.

ANOTHER PORTRAIT.*Painted by Sir Martin Archer Shee, P.R.A.*

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (463.)

Full-length standing figure, in judge's robes, face three-quarters to the left.

Dimensions.—7 ft. 9 ins. by 4 ft. 9 ins.

THOMAS DE QUINCEY. 1785-1859.*Painted by Sir J. Watson Gordon, B.A., P.R.S.A.*

Author and essayist. Son of a wealthy merchant of Manchester. The chief portion of his early education was derived from the Grammar School at Bath. From 1803 to 1808 he was at the University of Oxford, and during this period he first contracted the habit of opium eating, with which his name has now become so intimately associated. In 1807 he became acquainted with Coleridge, Wordsworth, and Southey, and on leaving college in the following year, established himself at the Lakes, and joined that celebrated fraternity of poets known as Lakists. He became from that period a distinguished essayist, and his contributions to various periodicals were rapid, and in nearly all instances attended with remarkable success in public estimation. His best-known work, "The Confessions of an English Opium Eater," appeared in parts in the "London Magazine," and was published collectively in 1822.

Presented, March 1865, by Henry George Watson, Esq., of Edinburgh. (189.)

Seated figure to below the knees, face three-quarters to the left.

Dimensions.—4 ft. 1½ ins. by 3 ft. 3½ ins.

ANOTHER PORTRAIT.*A plaster bust modelled by Sir John Steell, R.S.A.*

Presented, December 1889, by W. Bell Scott, Esq. (822.)

EDWARD HENRY LORD STANLEY, M.P., afterwards 15th EARL OF DERBY, K.G. 1826-1893.*Drawn in chalk by Samuel Laurence.*

Educated at Rugby and Cambridge. M.P. for King's Lynn, 1848. Under Secretary of State for Foreign Department, 1852.

Secretary of State for India, 1858, when, under his auspices, the Government of India was transferred from the East India Company to the Crown. Appointed a Trustee of the National Portrait Gallery, August 1861, in the room of Sir Francis Palgrave. Secretary of State for the Foreign Department, 1866, and again in 1874. He succeeded as Earl of Derby, 1869.

Presented, November 1893, by his widow, Mary, Countess of Derby. (948.)

Bust, three-quarters to the right.

Dimensions.—1 ft. 6½ ins. by 1 ft. 3¼ ins.

JAMES STANLEY, SEVENTH EARL OF DERBY, K.G. Died 1651.

After a Painting by Van Dyck.

Painted when he was Lord Strange.

Royalist. It has been observed by Horace Walpole that among the sufferers for King Charles I. none cast greater lustre on the cause than did the Earl of Derby.

He was summoned to Parliament by the title of Lord Strange in 1627, having two years previously been appointed one of the Knights of the Bath at the coronation of Charles I. Succeeded to the earldom in 1642. He married Charlotte, the daughter of Claude de la Tremouille, Duc de Thouars, the heroic Countess well remembered by all who have read Sir Walter Scott's "Peveril of the Peak." It was this lady who defended Lathom House in 1644, when it was besieged by 2,000 of the Parliamentary forces. The Earl of Derby received the honour of the Garter from Charles II., and was severely wounded in an encounter with Colonel Lilburne, at Wigan Lane, August 1651. After the fatal battle of Worcester, September 3, 1651, and after providing for the shelter of the King at Boscobel, he was taken prisoner, removed to Chester, condemned, and brought to the scaffold October 15, in the same year. He was the author of "The History and Antiquities of the Isle of Man" (where the Earls of Derby at that period held almost sovereign sway), a work which is interspersed with sundry advices to his son.

Presented, February 1860, by the Earl of Derby, K.G. (90.)

To the waist in an oval, face nearly three-quarters to the left.

Dimensions.—2 ft. 4 ins. by 1 ft. 11 ins.

CHARLES BLOUNT, EARL OF DEVONSHIRE. See COLLECTIVE PORTRAITS. THE CONFERENCE OF 1604, page 445.

GEORGIANA SPENCER, DUCHESS OF DEVONSHIRE. 1757-1806.

Painted as a child by Sir Joshua Reynolds, P.R.A.

Daughter of the first Earl Spencer and wife of the fifth Duke of Devonshire. One of the leaders of society and the reigning beauties of her age. Walpole said of her: "her youthful figure, flowing good nature, sense and lively modesty, and modest familiarity make her a phenomenon."

Presented, April, 1896, by her great-grandson, the Lord Ronald Gower, F.S.A.

To the knees, facing the spectator.

Dimensions.—In oval spandril, 1 ft. 11½ ins. by 1 ft. 7 ins.

CHARLES DIBDIN. 1745-1814.

Painted in 1799 by Thomas Phillips, R.A.

The patriotic song-writer, dramatist, actor, and musician. Born at Southampton. Dibdin was educated at Winchester, and placed under the tuition of Kent, the celebrated organist of the cathedral. Being sent to London, he there commenced his professional career, at the early age of 16, with an opera, entitled "The Shepherd's Artifice," which was produced at Covent Garden Theatre. For this he composed the dialogue as well as the music. In 1768 he first appeared as an actor in his own farce, called "The Padlock." He became musical director at Covent Garden Theatre in 1778, at a salary of 10*l.* a week, and about 1782 he built the Circus, now known as the Surrey Theatre. His "Musical Tour" was published in 1788, and in the following year commenced those popular entertainments, entitled "The Whim of the Moment," in which he was sole author, composer, and performer. In 1796 he erected a small theatre in Leicester Fields, which he named the "Sans Souci," and where he continued his varied entertainments with great success. In recognition of his services in supporting national enthusiasm by his sea-songs the Government of the day conferred upon him a pension of 200*l.* per annum. His song, "Tom Bowling," is still a popular favourite. He died at Camden Town.

Purchased by the Trustees, June 1860. (103.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 5 ins. by 2 ft. ½ in.

CHARLES DICKENS. 1812-1870.

Painted in 1855 by Ary Scheffer.

Novelist. Born at Portsmouth, where his father held an appointment in the Navy Pay Office. His first work, and one

which brought him immediate celebrity, the "Sketches by Boz," appeared in the "Morning Chronicle," and was published in a collective form in 1836. The famous "Pickwick Papers" appeared in 1837. These were followed in successive years by "Nicholas Nickleby," "Old Curiosity Shop," and "Barnaby Rudge." "American Notes," and "Pictures from Italy," were the results of visits to those countries. In 1850 Mr. Dickens founded the weekly periodical "Household Words," which was replaced in 1859 by "All the Year Round"; of this he retained the editorship until his death. He died at his residence Gadshill Place, in Kent, and was buried in Westminster Abbey.

Purchased by the Trustees, July 1870. (315.)

Half-length seated figure, face three-quarters to the left.

Dimensions.—2 ft. 11½ ins. by 2 ft. ½ in.

SIR KENELM DIGBY. 1603-1665.

Painted by Sir Anthony Van Dyck.

Born at Gothurst, and educated at Oxford. He was knighted in 1623, and afterwards attached to the Court of King Charles I., and became a Commissioner of the Navy. He defeated the Moors and Venetians at sea in Scanderoon Bay, 21st June 1628. During the Civil Wars he was exiled to France, where he published some philosophical works in Paris. He also made many experiments in chemistry and alchemy. Being appointed Chancellor to Queen Henrietta Maria, he went as her envoy to Rome. His character has been summed up as a "prodigy of learning, credulity, valour, and romance." He married in 1625 Venetia, daughter of Sir Edward Stanley.

Purchased by the Trustees, July 1877. (486.)

Half-length standing figure, in armour, face three-quarters to the right.

Dimensions.—3 ft. 9½ ins. by 3 ft.

BARON THOMAS DIMSDALE, M.D., F.R.S. 1712-1800.

A miniature, painted by Plimer.

A celebrated inoculator for the small-pox. Born of a Quaker family in Essex, and, adopting his father's profession, entered as a student at St. Thomas's Hospital. He visited Russia in 1768 and successfully inoculated the Empress Catherine and her son the Grand Duke, for which he was rewarded with the titles of Baron of the Empire, Councillor of State, and Body Physician to the Empress, with a present of 12,000*l.* and a pension of 500*l.* In

1780 he was elected to represent the borough of Hertford, where he had long established himself and become a banker. In the following year he went again to Russia and inoculated the Grand Duke, afterwards Emperor Alexander, and his brother Constantine. His remains were interred in the Quakers' burial-ground at Bishop's Stortford.

Presented, February 1880, by Mrs. J. C. Dimsdale. (600.)

To the waist, in profile to the right.

Dimensions.—Oval, $1\frac{1}{2}$ in. by $1\frac{1}{4}$ in.

BENJAMIN DISRAELI. *See* BEACONSFIELD.

WILLIAM DOBSON. 1610–1646.

Painted by himself.

The first English-born portrait painter of acknowledged distinction. Born in London and introduced by Van Dyck to Charles I. Called by King Charles "the English Tintoret." He succeeded Van Dyck in 1641 as Serjeant Painter, and attended the King during the Civil War at Oxford. He died poor in London, and was buried in St. Martin's in the Fields.

Purchased by the Trustees, May 1870. (302.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. $3\frac{1}{2}$ ins. by 1 ft. $10\frac{1}{2}$ ins.

REV. WILLIAM DODD, LL.D. 1729–1777.

Painted in 1759 by John Russell, R.A.

A popular preacher and chaplain to the Magdalen Hospital. Author of "The Beauties of Shakspeare," and various literary works. Having fallen deeply into debt, he forged a bond in the name of Lord Chesterfield. For this he was tried, condemned to death, and executed at Tyburn.

Purchased by the Trustees, November 1867. (251.)

Standing figure to the knees, in clergyman's gown, face three-quarters to the left.

Dimensions.—4 ft. by 3 ft. 3 ins.

SIR JOHN DODERIDGE. 1555-1628.

Painter unknown.

Judge. Born at Barnstaple in Devonshire. Entered Exeter College, Oxford, and having taken the degree of B.A., became a member of the Inner Temple. He joined a small society of learned men who met at Heralds' College, and formed the nucleus of the Society of Antiquaries. In 1604 he was made Serjeant, and in a few months afterwards became Solicitor General, when he represented Horsham in Parliament. In June 1607 he made way for Bacon by resigning this office, accepting that of principal Serjeant to the King, and receiving the honour of knighthood, and in 1612 became one of the Justices of the Court of King's Bench. The University conferred on him the degree of Master of Arts.

Fuller says that Doderidge was commonly called "the Sleepy Judge, because he would sit on the bench with his eyes shut, to sequester his sight from distracting objects." He was buried in Exeter Cathedral.

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford in 1758. (539.)

To the waist, in judge's robes, face three-quarters to the right.

Dimensions.—2 ft. 5½ ins. by 2 ft.

DUDLEY CARLETON, VISCOUNT DORCHESTER. 1573-1632.

Painted by Michiel Jansz van Miereveldt.

Statesman. Second son of Anthony Carleton, Esq.; born near Watlington, Oxfordshire. Carleton received the honour of knighthood on his appointment to succeed Sir Henry Wotton as ambassador at Venice in 1610. In 1616 he was named ambassador to the States General during the negotiations for the Synod of Dort. At the period of the marriage of Charles I. Sir Dudley Carleton was associated with the Earl of Holland as ambassador extraordinary to the Court of France. He was created Baron Imbercourt by James I., and became Viscount Dorchester in 1628, previous to his being sworn Secretary of State in December of the same year. The name of Sir Dudley Carleton stands prominent in the annals of the arts at the commencement of the 17th century. He was in frequent communication with Rubens, and the latter, to mark his esteem, dedicated to him the engraving from his celebrated picture of the "Descent from the Cross." Sir Dudley also zealously assisted Lord Arundel in the purchase of antiquities and pictures for his celebrated collection. He likewise contributed to enlarge

the Royal gallery of pictures at Whitehall. He died at his residence in Westminster. Anthony à Wood says of him, "He was an exact statesman, understood the intrigues of state well, yet just in his dealings, and beloved by most men, who much missed him after his death." He left behind him many political writings. His letters during his embassy in Holland, from 1615 to 1620, were published by Philip, Viscount Royston, afterwards Earl of Hardwicke, in 1857.

Presented, November 1860, by Felix Slade, Esq. (110.)

To the waist, face three-quarters to the right.

Dimensions.—Panel, 2 ft. $\frac{1}{2}$ in. by 1 ft. 9 ins.

For his first wife Anne Savile, *see* CARLETON.

CHARLES SACKVILLE, SIXTH EARL OF DORSET, K.G. 1637–1706.

Painted in 1694 by Sir Godfrey Kneller.

A distinguished patron of men of letters and merit. Son of Richard, fifth Earl. He served under the Duke of York against the Dutch, and was created Earl of Middlesex in his father's lifetime. He was the author of some short poems and songs, one of which, "To all ye Ladies now at Land," is well known.

Purchased by the Trustees, November 1867. (250.)

Half-length, in Garter robes, face three-quarters to the left.

Dimensions.—4 ft. 2 ins. by 3 ft. 4 ins.

THOMAS SACKVILLE, FIRST EARL OF DORSET, K.G. *See* COLLECTIVE PORTRAITS, CONFERENCE OF 1604, page 445.

ANNE CLIFFORD, COUNTESS OF DORSET. *See* PEMBROKE.

GEORGE JAMES WELBORE AGAR-ELLIS, BARON DOVER. *See* COLLECTIVE PORTRAITS, page 467, PATRONS AND LOVERS OF ART, and page 456, VIEW OF THE HOUSE OF LORDS IN 1820.

MICHAEL DRAYTON. 1563-1631.

Painter unknown.

Historical and descriptive poet. Born at Hartshill in Warwickshire. He was educated at Oxford and, for a brief period, entered military service. His pastoral poems were published in 1593 under the title of the "Shepherd's Garland." His elaborate work the "Barons' Wars," published in 1603, is said by Hallam to contain passages of considerable beauty which influenced Milton. The "Polyolbion," by which he is chiefly remembered, contains a descriptive account of the country and towns of Great Britain; it was issued in two parts, the first in 1613, and the second in 1622. "Nymphidia," a short fairy poem, displays extraordinary fertility of imagination. The incidents of Drayton's life are involved in great obscurity. His monument is in Westminster Abbey.

Presented, 1888, by Thos. H. Woods, Esq. (776.)

To the waist, face three-quarters to the left, crowned with a laurel wreath.

Dimensions.—1 ft. 11½ ins. by 1 ft. 5½ ins.

JOHN DRYDEN. 1631-1700.

Painted probably by James Maubert.

Poet, political writer, and dramatist. A grandson of Sir Erasmus Dryden, Bart., of Canons Ashby. Born in Northamptonshire. Dryden was educated under Dr. Busby at Westminster School, and entered at Trinity College, Cambridge, where he took his bachelor's degree in 1654. His earliest work of importance, "Heroic Stanzas on the late Lord Protector," was speedily followed, in 1660, by "Astræa Redux," commemorating the Restoration of King Charles II. In 1667 he wrote "Annus Mirabilis," and in the following year succeeded Sir William Davenant as Poet Laureate. The contributions of the new Laureate to the stage were very numerous, and marked by all the license of the period. Sir Walter Scott laments that the great poem which Dryden had designed on King Arthur was relinquished on their account:

"And Dryden in immortal strain
Had raised the Table Round again,
But that a ribald King and Court
Bade him toil on to make them sport."

Both in religion and in politics Dryden followed the course of James II., and at the Revolution became incapacitated from

holding any public office. His most celebrated poems bearing political allusions were "Absalom and Achitophel," which appeared in 1681, and "The Hind and the Panther," in 1687. "Alexander's Feast," his admirable ode on the Power of Music, was written ten years afterwards. He died at his house in Gerrard Street, and was buried in Poets' Corner, Westminster Abbey.

Purchased by the Trustees, December 1858. (57.)

Small half-length, face three-quarters to the left.

Dimensions.—Panel, 11½ ins. by 9½ ins.

ANOTHER PORTRAIT.

Painted by Sir Godfrey Kneller.

Purchased by the Trustees, March 1890. (831.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 6 ins. by 2 ft. 1 in.

LADY JANE DUDLEY. *See* GREY.

SIR WILLIAM DUGDALE. 1605–1686.

Painter unknown.

The eminent antiquary and historian. Born near Coleshill, in Warwickshire. Educated at the Free School, Coventry, and at St. John's College, Oxford. Studied the law, and having become acquainted with Burton, devoted himself to topographical literature. Through the interest of Sir Henry Spelman, he was made Rouge Croix Pursuivant in ordinary, and obtained a residence in the Heralds' College. He made exact drawings of all historical monuments in cathedrals and churches in various parts of the country, but more especially in his native county. He was summoned by King Charles to York, and attended him at the Battle of Edgehill. He resided a long time at Oxford, till the departure of the King and the surrender of that garrison in June 1646 to the Parliament. In April 1644 he was appointed Chester Herald, and in 1677 became Garter King at Arms, and was knighted. Most of his manuscript collections were bequeathed by him to the University of Oxford and the Heralds' College, London. His best-known works are the "Monasticon Anglicanum," completed in 1673; "Antiquities of Warwickshire," 1656; and the "History of St. Paul's Cathedral,"

London, 1658. The "Origines Juridiciales" was published in 1666. His diary and correspondence, with an index to his manuscript collections, were published in 4to. in 1827, by William Hamper, F.S.A. He died at Blythe Hall, and was interred at Shustoke, his native place.

Transferred, June 1879, from the British Museum, where it had formed part of the Cottonian collection. (540.)

To the waist, face three-quarters to the right.

Dimensions.—1 ft. 11½ ins. by 1 ft. 6½ ins.

JOHN DUNNING. *See* ASHBURTON.

SIR CHARLES LOCK EASTLAKE, P.R.A. 1793-1865.

A marble bust by John Gibson, P.R.A.

Born at Plymouth. Educated at Charterhouse. Entered as a student at the Royal Academy, and attended Sir Charles Bell's lectures on anatomy. Travelled in Greece, and established himself at Rome during a period of nearly 12 years. His pictures of "Pilgrims arriving in sight of Rome" and "Byron's Dream" secured him immediate popularity. He chiefly devoted himself to scenes from Italian history. In 1841, under the auspices of the Prince Consort, he was appointed Secretary to the Royal Commission for decorating the "Houses of Parliament." In 1848 he became Keeper of the National Gallery and was subsequently appointed Director in 1855. In 1850 he was chosen President of the Royal Academy. His later years were principally devoted to the Literature of the Fine Arts. He travelled much in Italy, and was the means of securing many pictures of importance in the history of Art for the National Gallery. He died at Pisa, December 1865, and was buried in the Kensal Green Cemetery. Sir Charles Eastlake was one of the original Trustees of the National Portrait Gallery in 1856.

Bequeathed, March 1894, by his widow, the late Lady Eastlake. (953.)

ANOTHER PORTRAIT. *See* COLLECTIVE PORTRAITS, THE FINE ARTS COMMISSION, page 465.

KING EDWARD II. 1284-1327.*Sculptor unknown.*

Born at Carnarvon. Ascended the throne in 1307. Married Isabella of France. Deposed at Kenilworth, January 1327. Murdered at Berkeley Castle in the September following.

Electrotyped from the alabaster effigy on his monument in Gloucester Cathedral.

Purchased by the Trustees, February 1877. (439.)

KING EDWARD III. 1312-1377.*Sculptor unknown.*

Son of Edward II. Ascended the throne in 1327. Married Philippa, daughter of the Count of Hainault. Died at Shene, and was buried at Westminster.

Electrotyped from the full-length gilt bronze effigy on his monument in Westminster Abbey.

Purchased by the Trustees, November 1871. (332.)

KING EDWARD III. AND FAMILY.

Tracings made, under sanction of the Society of Antiquaries of London, from older tracings, that had been taken (in 1801) from the original figures on the east wall of St. Stephen's Chapel, Westminster, afterwards used as the Old House of Commons.

The original fresco paintings were accidentally discovered in the year 1800 behind a coating of wood panelling, and were walled up again immediately after copies and tracings had been taken from them. The date of these frescoes is about the year 1356, before the battle of Poitiers, as indicated by the presence of the King's youngest son. They perished in the great fire which consumed both Houses of Parliament in 1834.

The latest appearance of the chapel and the wooden panelling may still be seen in the picture in this Gallery of the House of Commons and the Reformed Parliament in 1833.

Description.—The figures were all directed towards the high altar, and kneeling in the following order:—St. George, in armour, in a red-cross surcoat. King Edward the 3rd (1312-1377), at the age of 44. Edward the Black Prince (1380-1376), at the age of 26. Lionel of Antwerp, Duke of

Clarence (1338-1368); Lord Lieutenant of Ireland in 1364; he married a daughter of the Duke of Milan, and died in Italy. John of Gaunt, Duke of Lancaster (1340-1399); father of King Henry IV. Edmund of Langley, Duke of York (1341-1402); left guardian of the kingdom during the absence of King Richard II. in Ireland; he was born and died at Langley. Thomas of Woodstock, Duke of Gloucester (1355-1397); the King's youngest son; noted for his turbulent spirit; smothered at Calais during the reign of his nephew King Richard II. The figures in the upper compartment were scriptural, and represented the Adoration of the Magi. On the opposite side of the altar, towards the south, were the following kneeling female figures:—Queen Philippa, daughter of the Count of Hainault, married to King Edward III. at York, 1328; died at Windsor Castle, 1369. Isabel, born 1332, married to Ingelram de Courcy, created Earl of Bedford. Mary, born 1344, married to John de Montfort, Duke of Brittany. Margaret, born 1346, married to John Hastings, Earl of Pembroke, K.G. The scriptural subjects in the upper compartment on this side were:—The Presentation in the Temple, the Nativity, and the Angels appearing to the Shepherds.

Traced and presented, November 1883, by George Scharf, Esq., C.B., F.S.A. (707.)

EDWARD THE BLACK PRINCE. 1330-1376.

Sculptor unknown.

Son of King Edward III., and father of King Richard II. Married his cousin, Joanna, daughter of Edmund, Earl of Kent. Gained the battles of Crécy 1346, and Poitiers 1356.

Electrotyped from the full-length metal-gilt effigy on his monument in Canterbury Cathedral.

Purchased by the Trustees, February 1875. (396.)

KING EDWARD IV. 1442-1483.

Painter unknown.

Son of Richard, Duke of York, and Cecily, daughter of Ralph Nevill, Earl of Westmorland. Born at Rouen. As a boy accompanied his father in the Yorkist camp. After the defeat and death of his father at Wakefield, Edward defeated the Lancastrian forces at Mortimer's Cross and entered London,

where he assumed the royal dignity. By this complete victory at Towton on Palm Sunday, 1461, he established himself on the throne, and was crowned King in the following June. Through his marriage with Elizabeth Woodville, daughter of Earl Rivers, Edward quarrelled with Richard Neville, Earl of Warwick, "the King Maker," who attacked him and for a time re-established Henry VI. on the throne. The Lancastrian cause was, however, finally crushed at the battle of Barnet in 1471, where Warwick was slain, and at Tewkesbury.

Deposited on loan, February 1896, by the President and Council of the Society of Antiquaries. (1034.)

Half-length, face three-quarters to the right.

Dimensions.—1 ft. 8½ ins. by 1 ft. 3¼ ins.

KING EDWARD VI. At the age of Six Years. 1537-1553.

Painted under the influence of Holbein.

Son of King Henry VIII. and Queen Jane Seymour. Born at Hampton Court. He succeeded his father January 1547, in the tenth year of his age, and was crowned by Cranmer, Archbishop of Canterbury, in Westminster Abbey, 25th February 1547. He established the uniformity of divine service in English by the Prayer Book printed in 1549. Died of consumption at Greenwich, and was buried in Westminster Abbey.

Purchased by the Trustees, February 1877. (442.)

To the waist, face in profile to the left.

Dimensions.—1 ft. 6 ins. by 1 ft.

AMELIA BLANDFORD EDWARDS. 1832-1892.

A marble bust, sculptured in 1873 at Rome by Percival Ball.

Novelist and Egyptian archæologist. Author of "Lord Brackenbury" and other novels, "An Abridgment of French History," "Untrodden Peaks and Unfrequented Valleys," "A Thousand Miles up the Nile," and many articles in the "Encyclopædia Britannica," &c.

Bequeathed by Miss Edwards, and accepted by the Trustees, November 1892. (929.)

GEORGE O'BRIEN WYNDHAM, EARL OF EGREMONT. *See*
COLLECTIVE PORTRAITS, page 467. PATRONS AND LOVERS OF
ART.

JOHN SCOTT, EARL OF ELDON. 1751-1838.

A marble bust, sculptured in 1831 by F. Tatham.

Lord Chancellor. Born at Newcastle, and, like his elder brother, afterwards Lord Stowell, educated at the Newcastle grammar school. Although at first intended to follow his father's business, that of a "coal-fitter," he was, through his brother's recommendation, sent to Oxford, and entered as a commoner of University College in 1766. In the next year, when just 16, he was elected to a fellowship. He entered himself a student of the Middle Temple in 1773, and took his degree of M.A. early in the same year. At the bar his eminent abilities were in due time fully recognised; and in 1783, through the patronage of Lord Weymouth, he was returned to Parliament for the borough of Weobly. Both Scott and Erskine made their maiden speeches in the same debate. In 1788 he was knighted, and appointed Solicitor General, an office which he held till 1793, and then exchanged it for that of Attorney General. That post he retained till 1799, and in July of the same year succeeded Sir James Eyre as Chief Justice of the Common Pleas, when he was raised to the peerage by the title of Baron Eldon. In 1801 Lord Eldon became Lord Chancellor, and retained that dignity till the accession of the Whig ministry in 1806, when Lord Erskine succeeded him. On the return of his party to power in 1807, Eldon resumed office, and finally resigned it, when Mr. Canning became Prime Minister, in 1827. At the coronation of George IV. in 1821 the dignities of Viscount Encombe and Earl of Eldon had been conferred on him. The remainder of his life was spent in retirement. Among the many illustrious men who have held the Great Seal none have left behind them a higher reputation for legal knowledge, discernment, and integrity.

Purchased by the Trustees, June 1864. (181.)

ANOTHER PORTRAIT.

Painted by Sir Thomas Lawrence, P.R.A.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (464.)

Seated figure to the waist, facing the spectator.

Dimensions.—3 ft. by 2 ft. 4 ins.

ELEANOR OF CASTILE, QUEEN CONSORT OF EDWARD I. Died 1290.

Sculptured in 1291 by William Torel.

Daughter of Ferdinand III. of Castile. Married 1254. She accompanied her husband, before his accession to the throne, to

the Holy Land during the last crusade. She died, November 1290, at Harby, near Lincoln, whilst accompanying the King into Scotland.

Electrotyped from the full-length gilt-bronze effigy on her monument in Westminster Abbey.

Purchased by the Trustees, March 1872. (345.)

GEORGE ELIOT. *See* CROSS.

ELIZABETH OF YORK, QUEEN CONSORT OF HENRY VII.
1466-1502.

Painter unknown.

Eldest daughter of King Edward IV. and Elizabeth Woodville. Born at Westminster. Married, January 18th, 1486, to King Henry VII.

Purchased by the Trustees, July 1870. (311.)

To the waist, face three-quarters to the left.

Dimensions.—1 ft. 9½ ins. by 1 ft. 4 ins.

ANOTHER PORTRAIT.

Sculptured by Pietro Torregiano.

Electrotyped from the full-length effigy on her monument in Westminster Abbey.

Purchased by the Trustees, December 1869. (291.)

QUEEN ELIZABETH. 1533-1603.

Miniature painting in 1572 by Nicholas Hilliard.

Daughter of King Henry VIII. and Queen Anne Boleyn. Born at Greenwich. Succeeded her sister Mary on the throne November 17, 1558. Died at Richmond.

Purchased by the Trustees, July 1860. (108.)

To the waist, face three-quarters to the right

Dimensions.—2 ins. by 1½ ins.

(a.) ANOTHER PORTRAIT.

Painter unknown.

The costume in this picture is almost identical with one at Woburn Abbey of Queen Elizabeth, with the Armada of 1588 in the background; but the features in the Woburn picture are considerably older, and the foldings of the ruff less peculiar.

Transferred, June 1879, from the British Museum, to which it had been presented by Lord Cardross, 1765. (541.)

Half-length, face three-quarters to the left.

Dimensions.—Panel, 3 ft. 2 ins. by 2 ft. 6 ins.

(b.) ANOTHER PORTRAIT.

Attributed to Federigo Zuccaro.

Transferred, June 1879, from the British Museum, to which it had been presented by the Earl of Macclesfield, 1760. (542.)

Half-length, facing the spectator.

Dimensions.—2 ft. 9 ins. by 2 ft. 7½ ins.

(c.) ANOTHER PORTRAIT.

Painter unknown.

The face, which is youthful, has suffered severely from the touch of an ignorant restorer. Most of the paint has been removed; but the dress remains uninjured, and affords an interesting study of costume.

Purchased by the Trustees, March 1865. (190.)

To below the waist, face three-quarters to the left.

Dimensions.—Panel, 2 ft. 2 ins. by 1 ft. 7 ins.

(d.) ANOTHER PORTRAIT. At an advanced period of life.

Painter unknown, probably Marc Gheeraerts.

Presented, December 1865, by the Governor, Assistants, and Society of the Mines Royal, Mineral and Battery Societies. (200.)

To the waist, three-quarters to the right.

Dimensions.—2 ft. 6½ ins. by 1 ft. 11½ ins.

(e.) **ANOTHER PORTRAIT.** In advanced age.

Electrotyped from the fragment of a gold piece preserved in the British Museum.

Presented, February 1877, by George Scharf, Esq., F.S.A. (446.)

Crowned head with aged countenance, turned in profile to the left.

(f.) **ANOTHER PORTRAIT.**

Sculptured by Maximilian Poutrain (or Colt).

Electrotyped from the full-length effigy in white marble, upon her monument in Westminster Abbey.

Purchased by the Trustees, November 1872. (357.)

ELIZABETH, QUEEN OF BOHEMIA. 1596-1662.

Painted by Michiel Jansz van Miereveldt.

Daughter of King James I., and sister of King Charles I. She became the consort of Frederick, Elector Palatine, subsequently King of Bohemia; and she was the mother of Prince Rupert, so well known in the Civil War of England. Another of her children was the Princess Sophia, who became Electress of Hanover and mother of King George I. Thus Her Majesty Queen Victoria is in the direct line of descent from the Queen of Bohemia.

Purchased by the Trustees, March 1859. (71.)

To the waist, face three-quarters to the left.

Dimensions.—Panel, 2 ft 2½ ins. by 1 ft. 11 ins.

ANOTHER PORTRAIT.

Painted in 1642, at the age of 46, by Gerard Honthorst.

Similar to a picture at Combe Abbey, the property of the Earl of Craven, which is signed and dated 1642.

Purchased by the Trustees, November 1878. (511.)

To the waist, face three-quarters to the left.

Dimensions.—Panel, 2 ft. 1½ ins. by 1 ft. 9½ ins.

PRINCESS ELIZABETH. 1635-1650. Daughter of KING CHARLES I.

See COLLECTIVE PORTRAITS, page 449, CHILDREN OF CHARLES I.

ELIZABETH, PRINCESS PALATINE. 1618-1680.

Painted by Gerard Honthorst.

Daughter of Frederick V., King of Bohemia, and Elizabeth, daughter of James I. of England. Celebrated for her attainments in philosophy, science, and languages. She was the friend and pupil of Descartes, and at the same time a rival of Christina, Queen of Sweden. She became Abbess of the Lutheran Convent of Hervorden, in Westphalia, and died a professed Calvinist. She had the reputation of being the most learned lady in Europe.

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford. (543.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 5 ins. by 2 ft.

JANE ELIZABETH DIGBY, BARONESS ELLENBOROUGH. 1807-1881.

Drawn by Sir George Hayter, R.A.

Wife of Lord Ellenborough, Governor-General of India. Divorced 1830. Afterwards married successively to Baron Venningen of Bavaria, to a Greek general, and to Midfouet, an Arab Sheikh, with whom she lived for twenty-five years at Damascus. Famous for her beauty and known as "Ianthé."

Purchased, by the Trustees, November 1891. (883.)

Half length, face three-quarters to the left.

Dimensions.—6½ ins. by 4½ ins.

RIGHT HON. SIR WILLIAM ERLE. 1793-1880.

Painted in water-colours in 1868 by F. A. Tilt.

Judge. Born in Dorsetshire and educated at Winchester and Oxford. He represented the latter city in Parliament. He became a judge of the Common Pleas in 1845, and was afterwards transferred to the Queen's Bench, where he sat for twelve years. He returned to the Common Pleas as Chief Justice, and retired

from the Bench in 1866. Sir William presided over the Royal Commission on Trades Unions.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (464a.)

Seated figure to below the knees, in judge's robes, facing the spectator.

Dimensions.—11½ ins. by 9½ ins.

THOMAS LORD ERSKINE, K.T. 1750-1823.

Painted by Sir William Ross, R.A.

Lord Chancellor in the "Coalition Ministry of All the Talents," 1806, under Grenville.

A younger son of the tenth Earl of Buchan, educated at Edinburgh and Aberdeen, entered the navy as midshipman and after four years joined the army, where he remained eight years and then entered himself at Lincoln's Inn. As the war he excelled in defending political cases. He defended Trevelyan, Lord George Gordon, Admiral Keppel, Paine and Horne. He became Attorney-General to the Prince of Wales, King's Counsel, 1783; M.P. for Portsmouth; Lord Chancellor, 1804.

Purchased by the Trustees, June 1854. 35.

To the waist, facing the spectator.

Dimensions.—2 ft. 6 ins. by 2 ft. 1 in.

ROBERT DEVEREUX, SECOND EARL OF ESSEX, K.G. 1571-1601.

Painted in 1597, artist unknown.

This special favourite of Queen Elizabeth was the son of Walter Devereux, first Earl of Essex. Born in Herefordshire. He was educated under the supervision of Lord Burghley, and sent to Trinity College, Cambridge. His first appearance at Court was made in 1584, under the patronage of the Earl of Leicester, who had recently become the husband of his mother. In the following year, when only 15 years of age, he was summoned to attend the Earl of Leicester, who was then General in the Low Countries. He received the commission of a General of the Horse. His conduct during this campaign, and especially at the Battle of Zutphen, won him the name of "English Mars." and on his return to England in 1587 he succeeded his mother as raised to the post of Master of the Horse. On the occasion of assembling the forces at Tilbury, Essex received the name of "the

Garner. The death of his step-father, Leicester, in 1588 placed Essex foremost among the rank of those most favoured by the Sovereign, a position which he for a while imperilled by marrying in 1590 the daughter of Walsingham and widow of Sir Philip Sidney. His expeditions to France and Spain, the capture of Cadiz, his subsequent encounter with the Spanish fleet, and his conduct as Lord Lieutenant of Ireland, alike afford instances of his candour, generosity, rashness, and personal bravery. He had, in 1597, been raised to the high rank of Earl Marshal of England. In 1600 he was deprived of all his offices, except that of Master of the Horse; and in February 1601 brought to trial in Westminster Hall, found guilty of rebellion, and beheaded within the precincts of the Tower of London.

Purchased by the Trustees, June 1864. (180.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. by 1 ft. 7½ ins.

CATHERINE STEPHENS, COUNTESS OF ESSEX. See STEPHENS.

WILLIAM ETTY, R.A. 1787-1849.

A marble bust, sculptured in 1850 by Matthew Noble.

A distinguished painter of classical and religious subjects. Born at York, and apprenticed at an early age to a printer; but having manifested a decided preference for art, he was enabled by an uncle to adopt painting as a profession. In 1807 Etty, then in his twentieth year, was admitted a student at the Royal Academy in London. He became for one year a pupil of Sir Thomas Lawrence, who in 1824 purchased his picture of "Pandora crowned by the Seasons." His popularity had already been established by his picture of "Cleopatra sailing on the Cydnus," exhibited in 1821. Meanwhile Etty had visited Italy. He became R.A. in 1828. His chief pictures were "The Combat. Woman pleading for the Vanquished," 1825; "Judith," 1827; and "Ulysses and the Sirens," 1837. His works were collected and exhibited by the Society of Arts in June 1849. At this exhibition the painter, although much failing in health, was present. He died in his native city soon afterwards.

Purchased by the Trustees, July 1879. (525.)

EVREMOND. *See* SAINT EVREMOND.

THOMAS CECIL, FIRST EARL OF EXETER, K.G. 1542-1622.

Painted by Marcus Gheeraedts.

Eldest son of Lord Burghley. He was present as a volunteer at the siege of the Castle of Edinburgh in 1573, and was knighted by the Queen at Kenilworth in 1575. Cecil distinguished himself in the wars of the Low Countries, and served at sea against the Spanish Armada in 1588. During the later years of his life, Exeter, for to this earldom he had been raised in 1605, became interested in church discipline, and was appointed in 1620 a Special Ecclesiastical Commissioner. A richly sculptured monument was erected to his memory in Westminster Abbey.

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford, under the name of the Earl of Salisbury. (567.)

To the waist, face three-quarters to the left.

Dimensions.—Panel, 1 ft. 9½ ins. by 1 ft. 5 ins.

EDWARD PELLEW, VISCOUNT EXMOUTH, G.C.B. 1757-1833.

Painted in 1804 by James Northcote, R.A.

Admiral. Born at Dover, where his father commanded the Government packet boat. Adopting also a seafaring life, he accompanied Captain Scott, in the year 1770, to the Falkland Islands and to the Mediterranean. Among his many gallant actions the capture of the French frigate the "Oléopatre," in 1793, stands prominent. For this he received the honour of knighthood, and was advanced to the command of the "Arethusa" of 44 guns, under Sir John Borlase Warren. He was actively employed in various services on the French coast, and subsequently as Commander-in-Chief in the Mediterranean. He was raised to the peerage as Baron Exmouth, with a pension of 2,000*l.* a year for his long and eminent services. But the daring attack on the city of Algiers on the 26th August 1816 is the principal feature in his life. By this attack the Dey was reduced to submission, and 1,200 Christian slaves were liberated. Lord Exmouth received the thanks of both Houses of Parliament, was raised to the rank of Viscount, and received insignia of knighthood from the various countries to which the liberated slaves belonged.

The incident seen in the background represents the wreck of the "Dutton" East Indiaman, then employed to convey the Second or

Queen's Regiment to the West Indies, under the citadel of Plymouth, January 1796, when Sir Edward Pellew, by his personal exertions, succeeded in preserving the lives of many of the passengers and crew.

Presented, February 1862, by his son, the Hon. and Very Rev. George Pellew, Dean of Norwich. (140.)

More than half length, in naval uniform, face three-quarters to the right.

Dimensions.—4 ft. 1½ ins. by 3 ft. 3¼ ins.

THOMAS, THIRD LORD FAIRFAX, 1612-1671, AND ANNE VERE HIS WIFE, died 1665.

Painted by William Dobson.

The famous Parliamentary general; son of Ferdinando, Lord Fairfax, to whose title he succeeded in 1648. He was born at Denton, in Yorkshire, and educated at St. John's College, Cambridge. His military experience began in Holland under Horatio, Lord Vere, whose daughter he subsequently married. Fairfax greatly improved the training and equipment of his own countrymen when they took arms for the Civil War. He contributed mainly to the victory at Naseby. Although opposed to monarchy, he was not prepared for the extreme views entertained by Cromwell; he always treated King Charles with leniency, and absented himself from his trial. But his lady was present, and made herself conspicuous by her interruption of the proceedings, declaring in a loud voice that her husband was not there in person, that he would never sit among them, and that they did him wrong to name him as a sitting commissioner, and, when in course of the impeachment, the expression "all the good people of England" was used, she indignantly exclaimed, "Not half the people; Oliver Cromwell is a traitor." Upon this Colonel Axtel ordered his soldiers to shoot into the gallery, if another word was spoken. General Fairfax promoted the Restoration, and withdrew to Nun Appleton, his seat in Yorkshire, where he died. He greatly encouraged antiquarian and historical researches.

Purchased by the Trustees, June 1886. (754.)

Life-sized figure to below the knees, Lady Fairfax seated, Lord Fairfax standing, facing the spectator.

Dimensions.—5 ft. 8¼ ins. by 4 ft. 6 ins.

WILLIAM FAITHORNE. 1616-1691.

Painted by Robert Walker.

Engraver. Was born in London, and learned his art under Sir Robert Peake. When the Civil War broke out he joined the Royal army, and was taken prisoner at Basing House. After a brief confinement he was released and went to Paris, where he acquired the art of drawing portraits in crayons, and also perfected himself in engraving under Nanteuil. Returning to England about 1650, he set up a print shop near Temple Bar. He at the same time practised engraving, in which he attained to great excellence, especially in his portraits. About 1680 he gave up his shop and retired to Printing House Square, where he died. He was buried in St. Anne's Church, Blackfriars.

Purchased, July 1880, by the Trustees. (618.)

Half-length, face three-quarters to the left.

Dimensions.—3 ft. 2 ins. by 2 ft. 6½ ins.

MICHAEL FARADAY, F.R.S. 1791-1867.

Painted in 1842 by Thomas Phillips, R.A.

Natural philosopher, experimental chemist, electrician, and popular lecturer. Born at Newington, in Surrey; the son of a blacksmith. He was apprenticed to a bookseller, but developing a passion for science, he attended the lectures of Sir Humphry Davy at the Royal Institution, and in 1813 was appointed his chemical assistant. In 1833 he became Fullerian Professor of Chemistry and Secretary to the Royal Institution. He was the author of many important discoveries in electricity and magnetism, for which, in 1835, he received the grant of a yearly pension of 300*l.* from Lord Melbourne's Government. He died at Tanbridge Wells.

Purchased by the Trustees, August 1868. (269.)

Half-length, facing the spectator.

Dimensions.—2 ft. 11½ ins. by 2 ft. 3½ ins.

ANOTHER PORTRAIT.

A marble bust, the head sculptured by John Henry Foley, R.A., and the rest by Thomas Brock, A.R.A.

Presented, March 1886, by Sir Frederick Pollock, Bart., on behalf of a Committee of Gentlemen. (748.)

Dimensions.—2 ft. 9 ins.

CHARLES LONG, BARON FARNBOROUGH, G.C.B. *See COLLECTIVE PORTRAITS, page 467, PATRONS AND LOVERS OF ART.*

JOHN FAWCETT. 1768-1837.

Painted by Sir Thomas Lawrence, P.R.A.

Comedian, and for many years manager of Covent Garden Theatre. Born in London. The son of an actor, and noticed when very young by Garrick. Fawcett gained experience at the York Theatre under Tate Wilkinson, and made his first appearance in London in 1791. He excelled in performing the Clowns and Fools of Shakspeare. Among other parts, his most successful were Caleb Quotem, Dr. Pangloss, and Captain Copp. He was always a member of the Covent Garden company. Fawcett retired from the stage in 1830, and died near Botley in Hampshire.

Deposited, November 1883, by the Trustees and Director of the National Gallery (Vernon Collection). (692.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

GUY FAWKES. 1570-1606. *See COLLECTIVE PORTRAITS, page 447, THE GUNPOWDER PLOT CONSPIRATORS.*

ANTONY VANDYKE COPLEY FIELDING. 1787-1855.

Painted by Sir William Boxall, R.A.

A popular water-colour painter of landscape and marine subjects. Second son of Theodore Nathan Fielding, a Yorkshire artist. He studied under John Varley, and drew with other young artists at the residence of Dr. Monro, a well-known amateur. In 1813 Fielding was admitted into the Water-colour Society, and, in 1831, became its president. This distinction he retained for the rest of his life. Although his time was extensively occupied in fashionable teaching, his works are very numerous. He excelled in effects of distance, and sea pieces with stormy skies. He resided much on the coast about Brighton, and died at Worthing.

Presented, February 1880, by Mrs. Longland, in fulfilment of the wishes of Miss Fielding, the artist's daughter, and of Sir William Boxall, R.A. (601.)

Small seated figure to the knees, face slightly turned to the right.

Dimensions.—1 ft. 11½ ins. by 1 ft. 5½ ins.

JOHN FLAXMAN, R.A. 1755-1826.

Painted by George Romney.

Eminent both as a designer and sculptor. Born at York. When only a few months old Flaxman was brought to London, and lived with his father, a moulder of figures, in the neighbourhood of Covent Garden. His constitution was delicate, but improved about his tenth year. As a child he was continually amusing himself with modelling in wax and plaster on a small scale. At fifteen he gained his first prize at the Society of Arts, and soon after became a student at the Royal Academy. Within twelve months of this period the Council of the Academy awarded him their silver medal. Proceeding to Italy in 1787, he produced at Rome his well-known outlines from Homer and Dante, which were engraved by Piroli in 1793. On his return to England in the following year, Flaxman commenced the monument to Lord Mansfield in Westminster Abbey. The statues of Nelson, Howe, and Reynolds in St. Paul's may also be cited among his principal works. He died in London.

The sculptor is represented modelling the bust of his friend Hayley, author of "The Triumphs of Temper," whose son, Thomas Alphonso Hayley, a pupil of Flaxman, is also introduced as a spectator.

Presented by Henry Crabb Robinson, Esq., F.S.A., June 1860. (101.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 5 ins. by 2 ft. $\frac{1}{2}$ in.

(a.) ANOTHER PORTRAIT.

Painted by Guy Head.

Presented, November 1891, by T. R. Wilkinson, Esq., of Manchester. (877.)

Dimensions.—2 ft. 5 ins. by 2 ft.

(b.) ANOTHER PORTRAIT.

Sketched from the life by James Atkinson.

Presented, November 1889, by the artist's son, the Rev. Canon J. A. Atkinson. (823.)

Small full-length seated figure, facing the spectator.

Dimensions.—5 $\frac{1}{2}$ ins by 4 ins.

(c.) ANOTHER PORTRAIT, and ANNE DENMAN, his wife. Died 1820.

Painted by Henry Howard, R.A.

Anne Denman was married to Flaxman in 1782. She was gifted with a strong love of art and literature, was familiar with the French and Italian languages, and had some knowledge of Greek. On the 6th of February 1820, the day of her death, the following entry occurs in Henry Crabb Robinson's diary:—"Mrs. Flaxman died, a woman of great merit, and an irreparable loss to her husband. He, a genius of the first rank, is a very child in the concerns of life. She was a woman of strong sense, and a woman of business too, the very wife for an artist. Without her he would not have been able to manage his household affairs early in life. Now, his sister and the youngest sister of his wife will do this for him."

Presented, May 1883, by Sir Theodore Martin, K.C.B. (674, 675.)

Companion pictures on a small scale, seen to the waist.

Dimensions.—7½ ins. by 5½ ins.

JOHN FLETCHER. 1579-1625.

Painter unknown.

Dramatist. Son of Dr. Richard Fletcher, successively Dean of Peterborough and Bishop of Worcester and London. Born at Rye, in Sussex. Educated at Cambridge. He was associated with Beaumont in the writing of numerous plays, and also aided Ben Jonson and Shirley. He died of the plague, and was buried in St. Saviour's Southwark.

Purchased by the Trustees, March 1876. (420.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 4½ ins. by 1 ft. 11½ ins.

DUNCAN FORBES, OF CULLODEN. 1685-1747.

Painted probably by William Aikman.

A Scottish judge. Born at Culloden. Forbes studied at Leyden and Paris, as well as at Edinburgh, and was admitted an advocate in 1709. His services in behalf of the Government during the Scottish Rebellion of 1715 procured him the appointment of Depute-Advocate. In 1722 he was returned to Parliament for the Inverness Burghs. In May 1725 he was appointed

Lord Advocate, and in 1737 he became Lord President of the Court of Session. The prudent measures which Forbes adopted towards checking the Rebellion of 1745 have contributed most to secure him historical distinction, combined as they were, after the victory at Culloden, with counsels of moderation and clemency. He is said to have sunk under the disappointment of finding these unheeded.

Thomson, in his "Autumn," thus addresses him :—

"Thee, Forbes! too, whom every worth attends,
As Truth sincere, as weeping Friendship kind;
Thee, truly generous, and in silence great,
Thy country feels thro' her reviving arts,
Planned by thy wisdom, by thy soul inform'd,
And seldom has she known a friend like thee."

Forbes was a man of extensive literary attainments, and wrote "Thoughts on Religion" and "Reflections on the Sources of Infidelity in regard to Religion." His papers relating to the two Rebellions of '15 and '45 were collected and published under the name of "The Culloden Papers," in London, 1815.

Presented, February 1859, by Sir John Forbes, M.D. (61.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 5 ins. by 2 ft.

RIGHT HON. CHARLES JAMES FOX, M.P. 1749–1806.

A terra-cotta bust, modelled by Joseph Nollekens, R.A.

Statesman. A younger son of the first Lord Holland. Born in Conduit Street. He was returned to Parliament for Midhurst before he had attained the age of twenty years. He held, as a very young man, subordinate offices in Lord North's administration, but breaking loose from these trammels he joined the Opposition benches, where he speedily attained the front rank, side by side with Mr. Burke. The two friends, with indefatigable energies, opposed the prosecution of the American contest, and the other principal measures of Lord North's ministry; and in the ministry of Lord Rockingham, which succeeded in the spring of 1782, Mr. Fox became Secretary of State. He resigned that post in the July following, on the death of Lord Rockingham. Next year he formed his celebrated coalition with Lord North, these two statesmen returning together (as joint Secretaries of State) to office. But that coalition was strongly disapproved by the public, and was soon displaced by the new administration of Mr. Pitt. For above twenty-two years Mr. Fox was now excluded from any official station. He

consoled himself with the pursuits of scholarship and gardening, delivering also from time to time masterly speeches against the measures of the Government. He was a warm and most eloquent supporter of the abolition of the slave trade, and of peace with France. His wondrous powers of debating have seldom been equalled, and never in any age surpassed, while his genial temper and his engaging manners procured him the constant attachment of a numerous body of friends. After the death of Mr. Pitt, in January 1806, his great rival returned to office, as, for a third time, Secretary of State. But his health was declining, and he expired in the Duke of Devonshire's villa at Chiswick, in the month of September following.

Purchased by the Trustees, February 1862. (139.)

ANOTHER PORTRAIT.

Painted by Karl Anton Hickel.

The head and the dark eyebrows correspond with the portrait in the large picture by the same artist of the INTERIOR OF THE HOUSE OF COMMONS, 1793, *see* page 455.

Purchased by the Trustees, May 1885. (743.)

Life-size seated figure to below the knees, facing the spectator.

Dimensions.—4 ft. 4½ ins. by 3 ft. 8½ ins.

JOHN FOXE (or Fox). 1516–1587.

Painted in 1587, artist unknown.

The martyrologist. Born at Boston in Lincolnshire. Elected a fellow of Brasenose College, Oxford, in 1531. He at first cultivated Latin poetry, and afterwards devoted himself to divinity. Having embraced the Protestant faith, he was deprived of his fellowship in 1545; but it was restored to him in the reign of Edward VI. His "History of the Actes and Monuments of the Church" (the Book of Martyrs) was first printed in 1563.

Presented, January 1858, by J. Y. Akerman, Esq., F.S.A., Secretary of the Society of Antiquaries. (24.)

Small figure to the waist, face three-quarters to the left.

Dimensions.—Panel, 1 ft. 1½ ins. by 10½ ins.

RICHARD FOXE (or Fox), BISHOP OF WINCHESTER. 1448-1528.

Copied by an unknown artist from the picture by Joannes Corvus at Corpus Christi College, Oxford.

Born in Grantham in Lincolnshire. Educated in Boston and Magdalen College, Oxford, whence he removed on account of the plague to Pembroke Hall, Cambridge. At Paris he was presented by Morton, Bishop of Ely, to Henry of Richmond, afterwards Henry VII., whose minister he became, and was raised to the See of Exeter. Foxe was employed on several embassies, and was translated to the See of Durham and afterwards to Winchester. He founded the fortunes of Wolsey by making him the King's almoner. He founded Corpus Christi College, Oxford, and established several free schools. He was buried in Winchester Cathedral. Richard Foxe became blind, and in his portraits is generally represented with closed eyes.

Bequeathed, June 1891, by Thos. Kerslake, Esq. (874.)

Half-length, slightly turned to the right.

Dimensions.—2 ft. 2½ ins. by 1 ft. 6 ins.

SIR PHILIP FRANCIS, K.B. 1740-1818.

Painted by James Lonsdale.

Politician. Son of the Rev. Philip Francis, D.D., the translator of Horace. Born at Dublin, and educated at St. Paul's School. He became first clerk at the War Office and entered Parliament in 1784 as member for Yarmouth. He was the author of numerous political pamphlets, and the celebrated letters of "Junius" have been attributed to him by many authorities. In 1772 Francis was appointed one of the Council for the government of India, Warren Hastings being governor-general, with whom he quarrelled and fought a duel.

Purchased by the Trustees, from his grandson, November 1871 (334.)

Half-length, face almost in profile to the right.

Dimensions.—2 ft. 5 ins. by 2 ft.

BENJAMIN FRANKLIN. 1706-1790.

Painted at Paris in 1783 by F. Baricolo.

Philosopher, politician, and philanthropist. Born at Boston, in New England. The son of a tallow chandler. He worked for some years as a journeyman printer, and about 1728 established

himself as a bookseller in Philadelphia. In 1732 he first published his "Poor Richard's Almanack," which was continued for 25 years. Devoting himself to scientific investigations, he, in 1749, established the identity of lightning and electricity, which resulted in the important invention of the lightning conductor. He made several journeys to England as agent for Pennsylvania, and took an active part in the contest between the mother country and her colonies. As Commissioner for the United States, he signed the Treaty of Independence at Paris in 1783.

Purchased by the Trustees, June 1871. (327.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 4 ins. by 1 ft. 10½ ins.

ANOTHER PORTRAIT.

A circular terra-cotta medallion executed in 1777 by Nini.

Presented, June 1884, by Charles Seidler, Esq. (722.)

Bust, in profile to the left.

Dimensions.—4½ ins. diameter.

Admiral SIR JOHN FRANKLIN, 1786-1847, and JANE GRIPPIN,
LADY FRANKLIN, 1792-1875; see ARCTIC PORTRAITS,
page 470.

FREDERICK, KING OF BOHEMIA, K.G. 1596-1632.

Painted by Michiel Jansz van Miereveldt.

The Calvinist son-in-law of James I., and grandfather of King George I. He was grandson of William the Silent, Prince of Orange, Count Palatine of the Rhine, Duke of Bavaria and Elector Palatine and cup-bearer to the Empire. In 1613 he married the Princess Elizabeth, the only daughter of King James I. of England, and was elected King of Bohemia 1619 in opposition to the Emperor Ferdinand, but driven out of his dominions and deposed from his Electoral Dignity in 1623. After 10 years' exile, he died at Mayence. His wife, known as the Queen of Hearts, survived him till 1662. Among their numerous children were Prince Rupert, Prince Maurice, and Sophia Electress of Hanover, mother of George I., who succeeded Queen Anne on the throne of England.

Purchased by the Trustees, November 1893. (950.)

To the waist, face three-quarters to the right.

Dimensions.—1 ft. 6 ins. by 1 ft. 1 in.

ELIZABETH FRY. 1780-1845.

A miniature, painted on ivory by Samuel Drummond, A.R.A.

A philanthropist, who, following in the steps of John Howard, exerted herself more especially towards alleviating the suffering of her own sex in the metropolitan prisons, and for the establishment of schools within those precincts. Mrs. Fry was the daughter of John Gurney, a wealthy merchant and banker, residing at Earlham Hall, near Norwich, whose family belonged to the "Society of Friends," commonly called the Quakers. Her marriage with Joseph Fry, a rich merchant of the City of London, took place at Norwich in 1800; and in 1810 she became a preacher among the "Friends," an office which she retained till the close of her life. In 1817 Mrs. Fry organized a Ladies' Committee for the reformation of female prisoners in Newgate. A school and manufactory were also established there, and these improvements were gradually extended to other prisons. She died at Ramsgate.

Purchased by the Trustees, February 1861. (118.)

Seated figure to the waist, facing the spectator.

Dimensions.— $4\frac{1}{2}$ ins. by $3\frac{1}{4}$ ins.

ANOTHER PORTRAIT.

After C. B. Leslie, R.A.

Purchased by the Trustees, June 1892. (898.)

Seated figure to the waist, face three-quarters to the right.

Dimensions.— $8\frac{3}{4}$ ins. by $6\frac{1}{2}$ ins.

HENRY FUSELI, R.A. 1741-1825.

Painted by John Opie, R.A.

Painter, and writer on art. Born at Zurich, the son of Johann Caspar Fuessli, a landscape painter. After a short residence at Berlin, he first visited England in 1765, and after travelling and studying for some time in Italy, returned to this country in 1779, where he permanently established himself. He was elected an associate of the Royal Academy in 1788 and an academician in 1790. Fuseli's picture entitled "The Nightmare" was very popular. He contributed largely to Boydell's "Shakspeare Gallery," but his own "Milton Gallery," although displaying great originality of invention, brought him no pecuniary profit. In 1799 he was elected Professor of Painting at the Academy, and delivered twelve lectures, which have been published; and in 1804 he succeeded to the office of keeper. He

was befriended by the Earl and Countess of Guilford, and died at their residence on Putney Hill. He was buried in St. Paul's Cathedral.

Presented, June 1885, by Lord North and Colonel North, M.P. (744.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

THOMAS GAINSBOROUGH, R.A. 1727-1788.

Painted by himself.

Eminent portrait painter. Born at Sudbury in Suffolk. Son of a wool manufacturer. Studied under Gravelot and Hayman. Settled at Bath in 1760, and in 1774 removed to London. One of the best and most fashionable portrait painters of his day. His portraits have always been justly admired, and continue to rise in public estimation. In landscape also he achieved much success. Died in London.

Presented, November 1892, by Lord Ronald Gower, F.S.A. (928.)

Small half length, facing the spectator.

Dimensions.—6 ins. by 5 ins.

DAVID GARRICK. 1717-1779.

Painted by Robert Edge Pine.

This admirable actor was born at Hereford, where his father, a captain in the army, descended from a French family named Garrique, happened to be on a recruiting party. The boy received his education at the grammar school at Lichfield, whence, in 1736, he set out for London in company with Samuel Johnson, who was seven years his senior. Both arrived in London with only a few pence in their pockets. After the trials of some other walks of life, Garrick adopted the stage as a profession in 1741, and performed at Ipswich under the name of Lyddal in the tragedy of "Oroonoko." In the same year he made his first appearance in London, at the Goodman's Fields Theatre, October 19th, as Richard III. Of his performance in this character Pope thus wrote to Lord Orrery:—"That young man never had his equal as an actor, and never will have a rival." In 1742 the crowds that gathered to see him at Dublin were so great as, it was said, to produce an epidemic, and that

epidemic was called in jest "the Garrick fever." The powers of Garrick were universal. He excelled equally in the sublimest tragedy, the most refined comedy, or the broadest farce, and, at the commencement of his career, astonished his audiences also by his agility as a harlequin. The parts in which, perhaps, he attained the greatest celebrity were the very opposite ones of Macbeth and Abel Druggier.

Purchased by the Trustees, June 1859. (82.)

Half-length seated figure, face very slightly turned to the right.

Dimensions.—2 ft. 11 ins. by 2 ft. 4 ins.

ANOTHER PORTRAIT.

Terra-cotta bust ; sculptor unknown.

This bust appears in a picture in the Garrick Club.

Presented, November 1880, by Sir Theodore Martin, K.C.B. (707A.)

JOHN GAY. 1685-1732.

An unfinished sketch in oils by Sir Godfrey Kneller.

Poet and dramatist. Born at Barnstaple in Devonshire. He began life as a silk-weaver in London, but soon devoted himself to literature, and obtained the friendship of Pope and Swift. He became a favourite with Lord Bolingbroke, Lord Harcourt, and Mr. Pulteney. As the suggestion of Swift he composed the "Beggar's Opera," and his well-known "Fables" were written in 1726 for the instruction of H.R.H. William, Duke of Cumberland. Gay died in Burlington Gardens, at the residence of his patrons the Duke and Duchess of Queensberry. On his monument in Westminster Abbey is the following epitaph composed by himself:—

"Life is a jest, and all things show it.

I thought so once, but now I know it."

To which Pope added an affectionate inscription commencing:—

"Of manners gentle, of affections mild,

In wit a man, simplicity a child."

Purchased by the Trustees, March 1881. (622.)

Head only, face three-quarters to the left.

Dimensions.—1 ft. 1 in. by 10 ins.

KING GEORGE I. 1660-1727.

After Sir Godfrey Kneller.

George Lewis, son of George Augustus, Elector of Brunswick Lüneburg; great grandson of James I. Born at Hanover. Married Sophia Dorothea of Zell, 1682. Succeeded his father as Elector of Hanover in 1698. Succeeded Queen Anne on the throne of England, as George I. in 1714. Died at Osnabrück.

This picture, so far as seen, corresponds with a large full-length portrait of the King by Sir G. Kneller at St. James's Palace.

Purchased by the Trustees, July 1877. (488.)

Small oval to the waist, face three-quarters to the left, in coronation robes.

Dimensions.— $6\frac{1}{2}$ ins. by $5\frac{1}{4}$ ins.

ANOTHER PORTRAIT.

Painted by Sir Godfrey Kneller.

Transferred, June 1879, from the British Museum, to which it had been removed with the old Cottonian Library from Westminster. (544.)

Full-length seated figure to the left, in Garter robes, face three-quarters to the right.

Dimensions.—6 ft. 4 ins. by 4 ft. $5\frac{1}{4}$ ins.

KING GEORGE II. 1683-1760.

Painted by Michael Dahl.

Represented at the period of his accession.

George Augustus, only son of George I. Born at Herrenhausen, near Hanover. Married, 1705, Wilhelmina Caroline, daughter of the Margrave of Brandenburg-Ansbach. Succeeded to the throne 1727, as George II. Died at Kensington.

Purchased by the Trustees, December 1865. (205.)

Full-length standing figure, face three-quarters to the right.

Dimensions.—5ft. $\frac{1}{2}$ in. by 1 ft. $11\frac{1}{2}$ ins.

(a.) ANOTHER PORTRAIT.

Painted by John Shackleton.

In middle life, with white hair.

Purchased by the Trustees, May 1873. (368.)

Full-length standing figure, in coronation robes, face three-quarters to the right.

Dimensions.—7ft. 2 ins. by 4 ft. 2½ ins.

(b.) ANOTHER PORTRAIT.

Painted by Thomas Worlidge.

At the age of 70.

Purchased by the Trustees, April 1868. (256.)

Half-length standing figure, face in profile to the left.

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

(c.) ANOTHER PORTRAIT.

Painted by Thomas Hudson.

This picture had hung in the Judges' Room at the Court of Common Pleas at Westminster until preparations were made for the demolition of the Law Courts on that site.

Presented, February 1883, by the Right Honourable the First Commissioner of Her Majesty's Office of Works. (670.)

Full-length seated figure in royal robes, face three-quarters to the left.

Dimensions.—7 ft. 7½ ins. by 4 ft. 8½ ins.

KING GEORGE III. (PRINCE GEORGE FREDERICK OF WALES), AT THE AGE OF 12, AND PRINCE EDWARD AUGUSTUS, DUKE OF YORK AND ALBANY, AT THE AGE OF 11.

Painted by Richard Wilson, R.A.

Sons of Frederick, Prince of Wales, who died 1751, and grandsons of George II. The Duke of York was born 1739; became an Admiral in 1759; and died at Monaco 1767.

Deposited, July 1878, by the Trustees and Director of the National Gallery. (506.)

Seated figures on a couch by a table, the Prince of Wales on the left.

Dimensions.—4 ft. 1½ ins. by 3 ft. 3½ ins.

KING GEORGE III. 1738-1820.

Painted about 1767 by Allan Ramsay.

George William Frederick, eldest son of Frederick, Prince of Wales and the Princess Augusta, daughter of Frederick, Duke of Saxe-Gotha. Born at Norfolk House, St. James's Square. Succeeded his grandfather on the throne, 1760, as George III. Married Charlotte of Mecklenburg-Strelitz, 1761. Died at Windsor Castle, having for many years been incapacitated from reigning by mental decay.

Purchased by the Trustees, July 1866. (223.)

Standing figure to the knees, in coronation robes, face three-quarters to the left.

Dimensions.—4 ft. 10 ins. by 3 ft. 6 ins.

KING GEORGE IV. 1762-1830.

Painted by Sir Thomas Lawrence, P.R.A.

Eldest son of George III. Born at St. James's Palace. Married Princess Caroline Amelia, second daughter of Charles, Duke of Brunswick-Wolfenbüttel. He was appointed Regent in February 1811, and succeeded to the throne 29th January 1820.

This picture was studied from the life expressly for the profiles of the coinage. With the exception of the head, it remains in a very unfinished state.

Purchased by the Trustees, April 1861. (123.)

Face in profile to the left.

Dimensions.—2 ft. 3 ins. by 1 ft. 8 ins.

GEORGE, PRINCE OF DENMARK, K.G. 1653-1708.

Painted by William Wissing.

Consort of Queen Anne. Son of Frederick III., King of Denmark, and Sophia of Brunswick-Lüneburg, aunt to George I. Married 1683. Lord High Admiral.

Purchased by the Trustees, May 1871. (326.)

Standing figure to the knees, face three-quarters to the left.

Dimensions.—4 ft. by 3 ft. 3 ins.

JAMES GIBBS, F.R.S. 1682-1754.

Painted by J. Williams.

Architect of St. Martin's-in-the-Fields, London, 1722-26, and the Radcliffe Library, Oxford, 1737-47.

Born at Aberdeen, and educated there. Studied in Holland and in Italy under the patronage of the Earl of Mar. Built also St. Mary-le-Strand, 1714-23, the steeple of St. Clement's Danes, and the quadrangle of St. Bartholomew's Hospital. He published in 1728 a volume of Architecture and Ornamental Designs. Buried in Marylebone Church.

Purchased by the Trustees, July 1878. (504.)

Dimensions.—2 ft. 11½ ins. by 2 ft. 3 ins.

JOHN GIBSON, R.A. 1790-1866.

Painted in 1857 by Mrs. Carpenter.

Sculptor. Born near Conway. Patronised at Liverpool by William Roscoe. He studied at Rome under Canova and Thorwaldsen, and returned to England in 1844, after an absence of 28 years, to execute a statue of Queen Victoria. One of his best known works was the coloured statue known as "The Tinted Venus." He died at Rome.

Purchased by the Trustees, February 1867. (232.)

Half-length seated figure, face three-quarters to the right.

Dimensions.—2 ft. 11 ins. by 2 ft. 3 ins.

WILLIAM GIFFORD. 1756-1826.

A replica of a painting by John Hoppner, R.A.

First editor of the Quarterly Review. Born at Ashburton in Devonshire, and after some difficulties in obtaining early schooling, was educated at Oxford. Translator of "Juvenal," author of the satirical poems, the "Baviad," and the "Mæviad." Buried at Westminster Abbey. The original painting by Hoppner is in the possession of John Murray, Esq., at 50, Albemarle Street.

Presented, December 1895, by Francis Turner Palgrave, Esq. (1017.)

Half-length seated figure, face three-quarters to the left.

Dimensions.—2 ft. 6 ins. by 2 ft. 1 in.

JAMES GILLRAY. 1757-1815.

A miniature painted by himself upon ivory.

An eminent political caricaturist. He began life as a writing engraver; but, after having for a while joined a company of itinerant actors, he obtained admission as a student at the Royal Academy of Arts. His first caricatures were published in reference to Lord North's resignation and the formation of the Rockingham Government, and to Fox and Lord Rodney. From 1782 to 1811 he poured out pictorial satires, which delighted and amused his contemporaries. Some of them were of a coarse and daring nature. The concluding years of Gillray's life were clouded by insanity.

Presented by Colonel Charles Bagot, July 1859. (83.)

Small figure to the waist, face three-quarters to the left.

Dimensions.—2½ ins. by 2 ins.

THOMAS GIRTIN. 1775-1802.

Painted by J. Opie, R.A.

Water-colour painter. As a boy was a friend and fellow student of J. M. W. Turner, R.A. His drawings and sketches showed true genius, and he formed a sketching society. He is sometimes regarded as the father of modern water-colour painting. His career was, however, cut short by his death from pulmonary disease.

Purchased, November 1891. (882.)

Half length, face three-quarters to the left.

Dimensions.—2 ft. 6 ins. by 2 ft. 1 in.

SIR JOHN GLANVILLE. 1586-1661.

Painted in 1648. Artist unknown.

Speaker of the House of Commons during the Short Parliament. Son of John Glanville of Tavistock, a judge of the Court of Common Pleas. Educated at Oxford and called to the Bar at Lincoln's Inn, 1610. Elected M.P. for Plymouth and became a conspicuous opponent of the Crown. He was one of those entrusted with laying the Petition of Right before the House of Lords. In 1638 Glanville became Recorder of Bristol and was elected to represent that city. Having made submission to the King, he was in 1640 chosen Speaker and was made

King's Serjeant and knighted in 1641. When the King went to Oxford Glanville followed him. Having fallen into the hands of the Parliament he was imprisoned in the Tower and remained there from 1645 to 1648, when he obtained his release and retired into Hampshire. At the Restoration he was again appointed a King's Serjeant. He died and was buried at Broad Hinton, Wiltshire. Fuller calls him "One of the bigget Stars of the Law."

Purchased by the Trustees, June 1891. (876.)

Half-length standing figure, in scarlet robe, face three-quarters to the right.

Dimensions.—4 ft. 2 ins. by 3 ft. 4 ins.

WILLIAM, DUKE OF GLOUCESTER, WITH HIS MOTHER. *See* QUEEN ANNE.

FRANCIS, SECOND EARL GODOLPHIN. 1678-1766.

Painted by Jonathan Richardson.

Statesman. Son of Sidney, Earl Godolphin, and Margaret Blagge. Born in Whitehall, and educated at Eton and Cambridge. Lord of the Bedchamber to George I. and George II., Lord Privy Seal, 1735-1740. Married Henrietta, Duchess of Marlborough, eldest daughter of the Great Duke of Marlborough.

Presented, March 1892, by Walter, 4th Earl of Chichester. (889.)

Half length, face three-quarters to the right.

Dimensions.—2 ft. 6½ ins. by 2 ft. 1½ ins.

WILLIAM GODWIN. 1756-1836.

Painted by Henry W. Pickersgill, R.A.

Political writer. Born at Wisbech; the son of a dissenting minister. He began life as a preacher, but adopting republican views, abandoned the pulpit, and devoted himself to literature. He obtained much notoriety by his "Political Justice," in which the principles of the French Revolution were advocated and by a philosophical novel entitled "Caleb Williams." In 1797 he married the celebrated Mary Wollstonecraft, by whom he had a daughter, who became the wife of the poet Shelley. Godwin wrote several novels and historical works. Under the administration of Earl Grey he received the appointment of Yeoman

Usher to the Exchequer. Of Godwin's personal appearance, Southey, in a letter to Joseph Cottle, dated March 13, 1797, remarks:—"He has large noble eyes, and a nose—Oh, most "abominable nose! Language is not vituperative enough to "describe the effect of its downward elongation."

Purchased by the Trustees, at the sale of the artist's works, July 1875. (411.)

To the waist in an oval spandril, face three-quarters to the right.

Dimensions.—2 ft. 2½ ins. by 1 ft. 11½ ins.

OLIVER GOLDSMITH. 1728-1774.

Painted by a pupil of Sir Joshua Reynolds.

This eminent poet, essayist, historian, and dramatist, born at Pallas, in the county of Longford, Ireland, took a bachelor's degree at Trinity College, Dublin. He looked to various professions in turn, but with little result, and led for some years a wandering life upon the Continent. He returned to England in 1756, and settled in London. Here, after serving for a while as usher in a school and apothecary's assistant, he commenced his literary career in circumstances of great poverty. He wrote obscurely for some time in periodicals of the day—"The Monthly Review" and "The Bee." But his admirable poem "The Traveller," published in 1765, introduced him to the notice of the most distinguished literary characters of the period. Two works of the highest merit followed, the "Vicar of Wakefield" in 1766, and the "Deserted Village" in 1770. His fame was further enhanced by his two comedies, "The Good Natured Man," and "She Stoops to Conquer," and by popular histories of Greece, Rome, and England. His last work, "A History of the Earth and Animated Nature," for which he received the sum of 850*l.*, appeared in 1774. He died of a fever the same year at his chambers in the Temple.

Bequeathed, March 1890, by Dr. Leifchild. (828.)

To the waist, face in profile to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

ANOTHER PORTRAIT.

Attributed to Ozias Humphry, R.A.

Presented, May 1883, by Sir Theodore Martin, K.C.B. (676.)

A silhouette, or profile in black, upon a white ground, turned to the right.

Dimensions.—2 ft. 5½ ins. by 2 ft. 1 in.

GENERAL CHARLES GEORGE GORDON, C.B., R.E. 1833-1885.

Plaster bust, modelled by Sir John Edgar Boehm, Bart., R.A.

Born at Woolwich. Served in the Crimea from December 1854 to May 1856, and was wounded in the trenches before Sebastopol. In 1860 he joined the allied army in China, and was present at the capture of Peking. Gordon's assistance in subduing the great Taiping Rebellion in 1862 led to his appointment to the command of the "Ever Victorious Army" and the offer of the highest honours and rewards by the Emperor of China. These Gordon declined, and returned to his duties in England. Colonel Gordon was British vice-consul of the delta of the Danube from 1871 to 1873. In this year he undertook an expedition into Africa, when the Khedive of Egypt constituted him Governor of the Province of the Equatorial Lakes. He was created a pasha, and in February 1877, the Khedive appointed him Governor of the whole of the Soudan. In 1883 he resided in Palestine, and studied the various sites at Jerusalem and Jaffa, and produced a book "Reflections in Palestine," strikingly illustrative of his peculiar religious views. In January 1884 he left London for Khartum as British envoy, and, passing through Cairo, was once more appointed Governor-General of the Soudan. The story of the war with the Mahdi and of Gordon's heroic defence of Khartum until betrayed by his enemies is only too well known. He was killed on the fall of Khartum, January 26, 1885.

Purchased by the Trustees, March 1891. (864.)

GEORGE, LORD GORING. *See NEWPORT.*

FIELD MARSHAL HUGH, VISCOUNT GOUGH, G.C.B. 1779-1869.

Drawn by Sir Francis Grant, P.R.A., intended to indicate the composition of a large full-length picture.

Born in County Limerick. Entered the army in 1794. Served at the conquest of the Cape of Good Hope in 1795, and under Wellington in the Peninsular War, 1809. For his successful conduct of the War with China, when he compelled the Emperor to sue for peace in 1842, he was created a baronet and made Commander-in-Chief in India. Aided by Sir Henry Hardinge he achieved the great victories of Moodkee, Ferozshah, and Sobraon, 1845. For this he was raised to the peerage. On renewal of the war with the Sikhs in 1848, he again defeated

them in the actions of Chillianwallah and Goojerat. He became Field Marshal in 1862, and died at his residence near Dublin.

Presented, December 1888, by Viscount Hardinge, F.S.A. (805.)

Small standing figure to the knees, face turned to the left.

Dimensions.—6½ ins. by 5¼ ins.

CHARLES FITZROY, SECOND DUKE OF GRAFTON, K.G. 1683-1757.

Painted by William Hoare, R.A.

Grandson of King Charles II., and Barbara Villiers, Duchess of Cleveland. On the death of his father, a gallant seaman, killed at the siege of Cork, October 1690, he succeeded to the dukedom at a very early age. After extensive travelling on the Continent, the young duke held several appointments in the royal household, and in June 1720 was appointed Lord Lieutenant of Ireland. In the following year he was elected a Knight of the Garter, and on all occasions of the King quitting his dominions was appointed one of the Lords Justices of Great Britain. In April 1724 he received the wand of Lord Chamberlain of the Household, and this dignity he retained to the end of his life during a period of 33 years.

Presented, July 1884, by Sir Richard Wallace, Bart., K.C.B., M.P. (723.)

Standing figure to the knees, in Garter robes, as Lord Chamberlain, face three-quarters to the right.

Dimensions.—4 ft. 10½ ins. by 4 ft.

ELIZABETH HAMILTON, COMTESSE DE GRAMMONT. 1641-1708.

Painted by Sir Peter Lely.

Known at the Court of Charles II. as "La Belle Hamilton." Granddaughter of James, first Earl of Abercorn, and niece of the great Duke of Ormonde. Her father was Sir George Hamilton. She married in 1664, Philibert, Comte de Grammont, with whom in 1669 she retired to France, where she was held in great favour by the Queen Marie Thérèse. Towards the end of her life she became exceedingly devout. She does not appear to have returned to England. She was painted, when in the fulness of youth and beauty, for the Duchess of York, by Sir Peter Lely, about 1660. That picture, one of Sir Peter's most perfect works, is preserved in the Royal Collection at Hampton

Court Palace. The contrast in appearance afforded by these two pictures is sufficiently explained by a letter of recommendation written by King Charles to his sister, the Duchess of Orleans, dated October 1669, who says, "She will pass for a handsome woman in France, though she has not recovered that good shape she had before, and I am afraid never will." The popular *Memoirs* bearing her husband's name were in reality written by her brother Anthony Hamilton, a general officer in the army of King James II.

Purchased by the Trustees, November 1878. (509.)

Seated figure to the left, in a landscape, face three-quarters to the left.

Dimensions.—4 ft. 7 ins. by 4 ft. 7 ins.

ANOTHER PORTRAIT.

A copy after Lely by John G. Eccardt.

Purchased by the Trustees, July 1857. (20.)

To the waist, in an oval spandril, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

SIR JAMES HOPE GRANT, G.C.B. 1808-1875.

Painted by Sir Francis Grant, P.R.A.

General. Youngest son of Mr. Francis Grant, of Kilgraston, Perthshire, and brother of Sir Francis Grant, President of the Royal Academy. He obtained his commission in the 9th Lancers in 1826, and commanded that regiment through the war in the Punjab in 1848-9. When the Indian Mutiny broke out he was placed in command of a division of cavalry, and for his distinguished services at Delhi, Lucknow, and Cawnpore, was nominated a K.C.B. in 1858. In the brilliant campaign in China in 1860 the British forces was led by Sir Hope Grant, and at its conclusion he received the thanks of Parliament and the Grand Cross of the Bath. From 1861 to 1865 he was Commander-in-Chief at Madras, and in 1870 succeeded Sir James Scarlett in the command of the camp at Aldershot. He was also an accomplished musician.

Purchased by the Trustees, February 1888. (783.)

Full-length seated figure to the left, playing a violoncello, face three-quarters to the left.

Dimensions.—6 ft. 11 ins. by 4 ft. 3½ ins.

RIGHT HON. SIR WILLIAM GRANT. 1752-1832.

Painted by Sir Thomas Lawrence, P.R.A.

Master of the Rolls. Born at Elchies in Morayshire, and educated at Elgin, Aberdeen, and Leyden. He was called to the Bar in 1774, and entered Parliament in 1790 as member for Shaftesbury. In 1799 he became Solicitor General, and in 1801 was appointed Master of the Rolls, an office which he filled with great ability until 1817, when he retired. Noted for his eloquence in Parliament and on the Bench. He died at Dawlish.

This picture formerly hung in the Rolls Court, Chancery Lane.

Presented, with the concurrence of the Lord Chancellor, February 1883, by the Right Hon. Sir George Jessel, Master of the Rolls. (671.)

Full-length seated figure, in robes, face three-quarters to the left.

Dimensions.—7 ft. 9½ ins. by 4 ft. 8½ ins.

RIGHT HON. HENRY GRATTAN, M.P. 1746-1820.

Painted in 1782 by F. Wheatley, R.A.

The great orator and statesman. Born in Dublin, of which city his father was Recorder and had been a representative in Parliament. Henry Grattan was educated at Trinity College, Dublin, and studied law at the Middle Temple, London. In 1772 he was called to the Irish Bar, and, in 1775, through the influence of his friend the Earl of Charlemont, was elected to represent the borough bearing that name. In the Irish Parliament his eloquence roused a violent determination to assert the independence of that legislature, and he received from Parliament a vote of thanks, and a grant of 50,000*l.* for his exertions. His famous speech moving the declaration of Irish rights was made on the 16th April 1782. He was returned member for Dublin in 1790, and advocated the claims of the Catholics for emancipation. He vehemently opposed Mr. Pitt's projected union with Great Britain, but, when it was effected, he did not hesitate to accept a share in the legislature, and was again returned, although to Westminster, for his native city, in 1805.

Sir James Mackintosh observes that Grattan "was the sole person in modern oratory of whom it could be said that he had attained the first class of eloquence in two parliaments, differing from each other in their tastes, habits and prejudices, as much probably as any two assemblies of different nations." He was interred in Westminster Abbey.

Presented, May 1888, by the executors of the late Doyne Courtenay Bell, Esq., F.S.A. (790.)

Dimensions.—10½ ins. by 8½ ins.

THOMAS GRAY. 1716-1771.

Drawn by James Basire, from a sketch by Gray's friend and biographer, the Rev. William Mason.

Poet and scholar. The son of a scrivener of London. Born in Cornhill. Educated at Eton and Peterhouse, Cambridge. Although he he was entered of the Inner Temple, Gray never pursued the law. He visited Italy in 1739, in company with the Hon. Horace Walpole; but returned to England alone in 1741. Gray declined the Laureateship offered to him on the death of Colley Cibber in 1757, but accepted the Cambridge Professorship of Modern History from the Duke of Grafton in 1768. His best known poems are "Ode on a distant prospect of Eton College," 1742; "Elegy written in a Country Churchyard," 1751; and "The Bard," printed in 1757. He led a secluded life, residing principally at Pembroke Hall (now college), Cambridge, where he died, and was buried by his own desire in the Churchyard of Stoke Pogis, in Buckinghamshire.†

Purchased by the Trustees, May 1876. (425.)

Profile, head to the left in a laurel wreath.

Dimensions.—9 ins. by 7½ ins.

(a.) ANOTHER PORTRAIT.

Painted in 1747 by John G. Eccardt.

This portrait forms one of a series painted at Strawberry Hill for Horace Walpole, the attitudes being copied from the well-known "Iconographie" of Van Dyck. In this case the attitude copied is that of Liberti.

Purchased by the Trustees, June 1895. (989.)

Three-quarters length, facing the spectator.

Dimensions.—1 ft. 4. ins. by 1 ft. 1 in.

(b.) ANOTHER PORTRAIT.

Bust, probably by John Bacon, R.A.

Formerly in the poet's own possession.

Presented, February 1888, by Joshua W. Butterworth, Esq., F.S.A. (781.)

RIGHT HON. THOMAS GRENVILLE. 1755-1846.

A miniature on ivory, painted at the age of 85, in May 1841, by C. Mannini.

Son of the statesman George Grenville, and elder brother of the Premier William Wyndham, Lord Grenville, in whose ministry, July 1806, he was appointed President of the Board of Control, and, in September following, after the death of Charles James Fox, First Lord of the Admiralty. In 1807, however, Mr. Grenville withdrew into private life, and devoted himself to literature and the formation of the noble library which he bequeathed to the British Museum. His will contains the following words: "A great part of my library has been purchased from the profits of a sinecure office given to me by the public, and I feel it to be a debt and a duty that I should acknowledge this obligation by giving that library so acquired to the British Museum for the use of the public." The office alluded to was that of "Chief Justice in Eyre, south of the Trent," which Mr. Grenville held from 1800 to the period of his death, when the office was abolished. He died in Hamilton Place, Piccadilly, aged 90.

Formerly in the possession of Sir Anthony Panizzi, K.C.B., Principal Librarian of the British Museum.

Purchased by the Trustees, February 1879. (517.)

To the waist, face slightly turned to the left.

Dimensions.—5 ins. by 3½ ins.

WILLIAM WYNDHAM, LORD GRENVILLE. 1759-1834.

Painted by John Hoppner, R.A.

Statesman. Son of George Grenville. Educated at Eton and Christ Church, Oxford. Under the auspices of his cousin, Mr. Pitt, he became Paymaster of the Army. Was chosen Speaker of the House of Commons in 1789, and in the following year created Baron Grenville. He became successively Secretary for the Home and Foreign Departments. He supported Mr. Pitt in promoting the Union with Ireland, but fell from him on his return to power. On the death of Mr. Pitt in 1806, Lord Grenville became Prime Minister, heading the brief administration known as "All the Talents," with Mr. Fox as Secretary for Foreign Affairs. He was elected Chancellor of the University of Oxford in 1809. He died in retirement at Dropmore.

Purchased by the Trustees, February 1871. (318.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 5 ins. by 1 ft. 11½ ins.

SIR THOMAS GRESHAM. 1519?-1579.

Painted by Sir Antonio More.

Merchant and financial agent to King Edward VI., Queen Mary, and Queen Elizabeth. Known as the "Merchant Royal." Founder of the Royal Exchange and Gresham College, London. Of a Norfolk family, and son of Sir Richard Gresham, Lord Mayor of London. He materially assisted the great Lord Burghley by his advice respecting commercial relations, especially with the Low Countries, and by borrowing money for the service of the State. He released his country from a state of entire dependence upon foreigners.

Similar to the well-known picture in Mercers' Hall.

Purchased by the Trustees, June 1872. (352.)

Half-length standing figure, face three-quarters to the right.

Dimensions.—Panel, 3 ft. 2½ ins. by 2 ft. 4 ins.

LADY JANE GREY (DUDLEY). 1537-1554.

Painted by Lucas D'Heere.

Celebrated for her piety, learning, and misfortunes. Great granddaughter of King Henry VII., and cousin to King Edward VI. Her mother was daughter of Charles Brandon, Duke of Suffolk, and Mary, Queen Dowager of France, sister to King Henry VIII. Her father Henry Grey, Marquess of Dorset, was promoted in 1551 to the then vacant Dukedom of Suffolk. Lady Jane in 1553, at the age of 16, married Lord Guildford Dudley; whose father, the Duke of Northumberland, craftily induced King Edward to nominate Lady Jane his successor on the throne of England. She was persuaded by her parents to assume the title of Queen, and fell before the power of Mary, the King's eldest sister. Lady Jane and her husband were beheaded within the Tower of London.

She probably appears in the dress which she wore during her trial and at the time of her execution. (*See the Chronicles of Queen Jane and Queen Mary, Camden Society, 1850, pages 32 and 56.*)

Purchased, March 1887. (764.)

To the waist, face turned slightly to the left.

Dimensions.—6½ ins. by 6¼ ins.

JOSEPH GRIMALDI. 1779-1837.

Painted by John Cawse.

The celebrated pantomimist. His father, who was a native of Genoa, came to England in the capacity of dentist to Queen

Charlotte, and relinquished that appointment to become ballet-master of old Drury Lane and Sadler's Wells Theatres. Young Grimaldi, born in London, first appeared on the stage before he was two years old. He was engaged as clown both at Drury Lane and Covent Garden Theatres, and was unrivalled in his line. He was compelled from over-taxed strength to retire from the profession in his forty-fourth year.

Purchased by the Trustees, December 1889. (827.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 6 ins. by 2 ft. 1 in.

SIR HARBOTTLE GRIMSTON, BART. 1603-1685.

Painted by Sir Peter Lely.

A celebrated lawyer. Son of Sir Harbottle Grimston, the first baronet. Born at Bradfield, in Essex, and studied at Lincoln's Inn. In 1638 he was appointed Recorder of Colchester, and in 1640 became M.P. for that town. When the Civil War broke out he sided with the Parliament, and in 1647 was one of the Commissioners appointed to treat with Charles I. He, however, refused to countenance the trial of the King, and after his execution went abroad. In 1660 he was chosen Speaker of the "Healing Parliament," which restored Charles II., and shortly after was appointed Master of the Rolls, a post which he filled with great ability until his death. He published the Reports of his father-in-law, Sir George Croke. Burnet, in his "History of his own Times," draws a favourable portrait of Grimston.

Presented, November 1873, by the Earl of Verulam. (381.)

Seated figure to the knees, in Speaker's robes, face three-quarters to the left.

Dimensions.—4 ft. by 3 ft. 4½ ins.

GEORGE GROTE, D.C.L., F.R.S. 1794-1871.

Painted in 1824 by Thomas Stewardson.

The historian of Greece. Born at Clay Hill, near Beckenham. His father was the head partner in Prescott's Bank. In 1832 he entered Parliament as member for the City of London, which he continued to represent until 1841, when he retired. He took a prominent part in public affairs, and was a strong advocate of the ballot, on which subject he brought forward an annual motion. The first volume of his great work, "The History of Greece,"

appeared in 1846, and it was completed in 1856. He was the author of many political and historical essays, and his last important work was entitled "Plato and the other Companions of Socrates," which was published in 1865.

Presented, May 1873, by his widow, Mrs. Harriet Grote. (365.)

Seated figure to the waist, face three-quarters to the right.

Dimensions.—2 ft. 11 ins. by 2 ft. 3 ins.

FRANCIS NORTH, FIRST LORD GUILFORD. 1637-1685.

Drawn and engraved from the life by David Loggan.

Lord Keeper. Third son of Dudley, fourth Lord North; educated at Bury St. Edmunds and at St. John's College, Cambridge. He was called to the Bar at the Middle Temple, and became Solicitor-General in 1671, Attorney-General 1673, and in the following year succeeded Vaughan as Chief Justice of the Common Pleas. On the death of Lord Nottingham in 1683, North was appointed Lord Keeper of the Great Seal, and raised to the peerage. He was succeeded by the notorious Lord Jeffreys. Lord Guilford died at Wroxton, near Banbury.

Purchased by the Trustees, March 1881. (632.)

To the waist, in official robes, face three-quarters to the right.

Dimensions.—1 ft. 3 ins. by 11 ins.

FREDERICK NORTH, SECOND EARL OF GUILFORD, K.G. 1732-1792.

Drawn in crayons by Nathaniel Dance, R.A.

Better known as Lord North. Prime Minister during the American war.

Son of Francis, first Earl of Guilford, to whose title he ultimately succeeded. Educated at Eton and Trinity College, Oxford, and studied also at Leipzig. Entered Parliament as member for Banbury in 1754. In 1767 Lord North was appointed Chancellor of the Exchequer under the Duke of Grafton, and in 1770 became First Lord of the Treasury. In 1772 the Order of the Garter was conferred on him. Lord North continued Prime Minister eleven years, during the whole of the American war. The King invariably treated him as a personal friend. In 1782 he was superseded in his high office by the Marquess of Rockingham, and, in the coalition Ministry of 1783, formed by the

Duke of Portland, Lord North was associated with Fox, the two acting as Secretaries of State. In the last few years of his life, when Earl of Guilford, he was afflicted with total blindness.

Purchased by the Trustees, February 1869. (276.)

To the waist, in an oval, face three-quarters to the left.

Dimensions.—9½ ins. by 7½ ins.

GEORGE JAMES GUTHRIE, M.D. 1785-1856.

A miniature painting by Reginald Easton.

A distinguished Army Surgeon. In charge of the medical department during the Peninsular War. Three times President of the Royal College of Surgeons, and author of many works on surgery.

Presented, November 1892, by his daughter, Miss Guthrie. (932.)

Half length, face three-quarters to the right.

Dimensions.—3½ ins. by 3 ins.

ELEANOR GWYN. 1650-1687.

Painted by Sir Peter Lely.

Generally known as "Nell Gwyn." Of Welsh parents, and first known in London as an orange girl in the pit of the Royal Theatre. In 1665 she first appeared on the stage, performing, amongst others, the parts of Desdemona and Ophelia, and acquiring great celebrity by her recitation of epilogues, several of which were written for her by Dryden. Her beauty and sprightliness having attracted the special favour of King Charles II., she retired from the stage in 1671, and had apartments at Whitehall. It is said that the foundation of Chelsea Hospital was mainly owing to her influence. The Dukes of St. Albans are descended from her.

Purchased by the Trustees, May 1858. (36.)

Seated figure to below the knees, face three-quarters to the left.

Dimensions.—4 ft. 1 in. by 3 ft. 3½ ins.

SIR MATTHEW HALE. 1609-1676.

Painter unknown.

Lord Chief Justice of England. Born at Alderley, in Gloucestershire; the son of a barrister. Educated at Magdalen Hall, Oxford, and entered at Lincoln's Inn in 1629. He was employed for the defence of Lord Strafford, Archbishop Laud, and other royalists when tried, as well as for King Charles himself. In 1653 he became a Serjeant-at-Law and Judge of Common Pleas. He sat in the "Healing Parliament" of 1660, and at the Restoration was appointed Chief Baron of the Exchequer. This post he held until 1671, when he became Chief Justice of the King's Bench.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (465.)

To the waist, in Judge's robes, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

CHARLES MONTAGU, EARL OF HALIFAX, K.G. 1661-1715.

Painted by Sir Godfrey Kneller.

Statesman, patron of letters, poet, and a great master of finance. Grandson of Henry, first Earl of Manchester. Educated at Westminster, and at Trinity College, Cambridge. To please the Earl of Dorset, he wrote, in conjunction with Prior, a travesty on Dryden's "Hind and Panther" called the "Town Mouse and Country Mouse." He entered Parliament as member for Maldon in Essex. In 1691 he became a Lord of the Treasury, and in 1695 was Chancellor of the Exchequer. The latter office he, in 1697, combined with that of First Lord of the Treasury. With the assistance of his friend Sir Isaac Newton, he restored the currency. He invented Exchequer Bills, founded the Bank of England, and established the East India Company on a new basis. When the King went abroad in 1698 he was appointed one of the Lords Justices. During three successive years he held the office of President of the Royal Society. At his recommendation the famous Cottonian and Harleian libraries were purchased by the State, which led to the foundation of the British Museum. His impetuous and singular career is vividly set forth by Lord Macaulay in his History of England, contrasting, in one particular instance, the conduct of the younger William Pitt with reference to the auditorship of the Exchequer, in 1784. In 1700 he was raised to the peerage as Baron Halifax, and in the following year—together with Lord Somers, Portland and Oxford—impeached; but charges of corruption were not pressed against him. In 1714 he was again First Lord of the Treasury and raised to an earldom.

In person he was diminutive, and his great talents were alloyed by conceit and insolence of manner which rendered him unpopular.

Purchased from the collection of the Earl of Hardwicke at Wimpole Park, June 1888. (800.)

Half-length standing figure, face three-quarters to the left.

Dimensions—4 ft. 1 in. by 3 ft. 3 ins.

JOHN HALL. 1739-1797.

Painted by Gilbert Stuart.

Line engraver. Born near Colchester, and pupil of Ravenet. He was for some time employed in painting on enamel for the famous works at Battersea, and received a premium of merit from the Society of Arts in 1756. His principal engravings were after Carlo Maratti, West, Reynolds, and Dance. On the decease of Woollett, Hall was appointed historical engraver to the King, and engraved various plates for Alderman Boydell. He was a member of the Free Society of Artists in 1763, and died in Soho. He was buried in Paddington Churchyard.

He holds in his hand an impression of his engraving of "William Penn and the Indians," after B. West.

Deposited, November 1883, by the Trustees and Director of the National Gallery. (693.)

Half-length seated figure, face three-quarters to the right.

Dimensions.—2 ft. 11½ ins. by 2 ft. 3½ ins.

SIR CHARLES HALLÉ. 1819-1895.

Painted by George Frederick Watts, R.A.

Eminent pianist and musical conductor. A native of Germany, but resident for the greater part of his life in England. Director of the Musical Institution at Manchester.

Presented December 1895, by the artist. (1004.)

Seated figure, nearly in profile to the right.

Dimensions.—2 ft. 6 ins. by 1 ft.

SIR BENJAMIN HALLOWELL. *See* CAREW.

ADMIRAL BAILLIE HAMILTON. *See* page (472). ARCTIC PORTRAITS.

ELIZABETH HAMILTON. *See* GRAMMONT.

EMMA, LADY HAMILTON. 1761 P-1815.

Painted by George Romney.

Emma Lyon or Hart, second wife of Sir William Hamilton, K.B., British ambassador at Naples. Married 1791. Confidante of Queen Caroline of Naples, and friend of Lord Nelson. Noted for her beauty. Romney painted many portraits of her.

Purchased by the Trustees, March 1870. (294.)

Half length, resting elbows on a table, face turned somewhat to the right.

Dimensions.—2 ft. 5 ins. by 1 ft. 11½ ins.

RIGHT HON. SIR WILLIAM HAMILTON, K.B. 1730-1803.

Painted in 1775 by David Allan.

Diplomatist, archæologist, and patron of the fine arts. Grandson of William, third Duke of Hamilton, and younger son of Lord Archibald Hamilton. His mother, Lady Jane Hamilton, was a daughter of James, sixth Earl of Abercorn, and governess, in his early infancy, to Prince George of Wales, afterwards King George the Third. Mr. Hamilton was sent to the court of Naples in 1764, and commenced his elaborate studies on the volcanic phenomena of that region. His collection of volcanic geology was given to the British Museum in 1767, and his magnificent collection of ancient Greek and Etruscan vases was acquired by the nation in 1772 for the sum of 8,400*l*. The same year he was made a Knight of the Bath. Sir William was a distinguished member of the Society of Dilettanti, and furnished M. D'Hancarville with materials for his celebrated work upon Greek and Etruscan Antiquities, published at Naples in 1766. In 1798, when the French attacked Naples, Sir William and his second wife, the celebrated Emma Lyon, accompanied the King and Queen in

their retreat to Palermo. He was recalled, and died in London, impoverished in means. His remains were interred at Milford Haven.

Transferred from the British Museum, June 1879. (589.)

Full-length standing figure, in robes of the Bath, face three-quarters to the left.

Dimensions.—7 ft. 5 ins. by 5 ft. 4 ins.

ANOTHER PORTRAIT.

Painted by Sir Joshua Reynolds, P.R.A.

According to the British Museum records, this portrait was presented to the Museum by Sir William himself, February 23rd, 1782. In the year 1843 it was deposited by the Trustees of the British Museum in the National Gallery, and subsequently made over entirely to the Trustees of that institution.

Deposited, November 1883, by the Trustees and Director of the National Gallery. (680.)

Full-length seated figure, face three-quarters to the right.

Dimensions.—8 ft. 4½ ins. by 5 ft. 9½ ins.

JOHN HAMPDEN. 1594–1643.

A terra-cotta bust. Sculptor unknown.

Patriot. Descended from an ancient Buckinghamshire family. His mother was sister to Sir Oliver Cromwell and the Protector's aunt. Born in London. He entered as a commoner at Magdalen College, Oxford, in 1609, and leaving the University without taking a degree, adopted the legal profession, and was admitted a student of the Inner Temple. He first took his seat in Parliament as representative for Grampound, and was doubly returned to the Long Parliament by the constituencies of Wendover and Buckinghamshire, retaining his seat in the House for the latter. His memorable resistance to the imposition of ship-money as an illegal tax took place in 1636, and the case was argued in the Exchequer Chamber during the following year. Hampden was one of the five members whom the King sought to arrest in 1642. He held the command of a regiment of foot when the Civil War broke out, and received his death wound at Chalgrove Field, in Oxfordshire, during a brave engagement with Prince Rupert.

Purchased by the Trustees, June 1862. (146.)

GEORGE FREDERICK HANDEL. 1685-1759.

Painted by Thomas Hudson.

The great musical composer. Son of Georg Händel, surgeon. Born at Halle, in Saxony. He travelled in his youth in Germany and Italy, and arrived in London in 1710. His early compositions were for Italian operas; but at the command of Queen Anne, in 1714, he composed the "Te Deum" and "Jubilate," to be performed in St. Paul's after the Peace of Utrecht. Handel had also been appointed Kapellmeister to the Elector of Hanover, who, on his accession to the crown of England, extended to him his royal favour, and assisted him in establishing an Italian Opera in the Haymarket. This undertaking having failed, Handel turned his attention to sacred music, and composed his sublime oratorios "Israel in Egypt" in 1738, the "Messiah" in 1741, and "Judas Maccabeus" in 1746. He composed nineteen English ones in all; "Jephthah," the last, was produced in 1751. In 1750 he lost his sight, and gradually declined from that time until his death. He was buried with great pomp in Westminster Abbey.

Purchased by the Trustees, March 1857. (8.)

Seated figure to the knees, face three-quarters to the left.

Dimensions.—4 ft. by 3 ft. 3 ins.

ANOTHER PORTRAIT.

A plaster bust, modelled by Roubiliac.

Presented, November 1891, by W. H. Withall, Esq. (878.)

HENRY, VISCOUNT HARDINGE OF LAHORE, G.C.B. 1785-1856.

Painted by Sir Francis Grant, P.R.A.

Governor General of India; a highly distinguished military commander and statesman. Henry Hardinge, son of the rector of Stanhope, Durham, entered the army at an early age, and served with distinction during the Peninsular War. At Ligny, under Blücher, he lost his left arm. He held office successively as Secretary at War, Secretary for Ireland, and Master General of the Ordnance, and was appointed, in 1844, Governor General of India. After the great victories of Moodkee, Ferozshah, and Sobraon, which terminated the Sikh war, he concluded the treaty of Lahore, 9th March 1846, and was created a Viscount. He succeeded the Duke of Wellington as

commander-in-chief, and in 1854 was advanced to the rank of field-marshal.

Note.—The sword he wears belonged to Napoleon 1st. At a Review of the Allied Armies in 1818, at Sedan, the Duke of Wellington presented it to Sir Henry Hardinge as an acknowledgment of his services.

Presented by the artist, July 1876. (437.)

Standing figure to the knees, face nearly in full.

Dimensions.—4 ft. 1½ in. by 3 ft. 3 ins.

ANOTHER PORTRAIT.

Painted by Sir Francis Grant, P.R.A.

The original sketch, painted on millboard and signed at the back, for the picture at South Park.

Presented, November 1878, by Charles, 2nd Viscount Hardinge. (508.)

Standing figure to the knees, face nearly in full.

Dimensions.—10½ ins. by 8½ ins.

PHILIP YORKE, FIRST EARL OF HARDWICKE. 1690–1764.

Painted by Thomas Hudson.

Lord Chancellor. Born at Dover. Entered the Middle Temple, and called to the bar 1714. He was appointed Solicitor General 1720, and Attorney General 1724. In 1733 he was made Chief Justice of the King's Bench, and at the same time created Baron Hardwicke. In 1736 he became Lord Chancellor, and in 1754 was raised to an earldom. He resigned the Great Seal in 1756.

Purchased by the Trustees, June 1891. (872.)

Seated figure to the knees, in Lord Chancellor's robes, face three-quarters to the right.

Dimensions.—4 ft. 2½ ins. by 3 ft. 6½ ins.

ANOTHER PORTRAIT.

Drawn in water-colours by W. N. Gardiner.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-law, to whom it had been given by Mr. Serjeant Halcombe. (466.)

Seated figure to the knees, in Lord Chancellor's robes, face three-quarters to the right.

Dimensions.—10½ ins. by 8½ ins.

For another portrait, *see* COLLECTIVE PORTRAITS, page 452. COURT OF CHANCERY,

ROBERT HARLEY. *See* OXFORD.

GEORGE HENRY HARLOW. 1787-1819.

Drawn by John Jackson, R.A., from the painting by Harlow himself in the Uffizi at Florence.

Portrait painter. The posthumous son of a Canton merchant. He studied art under S. Drummond, A.R.A., and Sir Thomas Lawrence, P.R.A., and first exhibited at the Royal Academy in 1805. He attained to great excellence as a portrait painter, and many distinguished persons sat to him. His picture "The Trial of Queen Catherine," in which portraits of the Kemble family are introduced, is well known by engravings. In 1818 he visited Rome, where he was elected a member of the Academy of St. Luke, and died a few days after his return to England in January 1819. He was buried in St. James's, Piccadilly.

Bequeathed, February 1888, by his nephew, George Harlow White, Esq. (782.)

Bust, face three-quarters to the left.

Dimensions.—6½ ins. by 5½ ins.

JAMES HARRINGTON. 1611-1677.

Painted by Gerard Honthorst.

Author of "Oceana." Born at Upton, in Northamptonshire, and educated at Oxford. He served abroad in Lord Craven's regiment, and frequented the courts of the Queen of Bohemia and the Prince of Orange. Notwithstanding his decided republican tendencies, Harrington accepted office in the royal household, and became a personal favourite of Charles I., whom he is said to have attended to the scaffold. His principal work, "The Commonwealth of Oceana," published in 1656, was dedicated by command to Cromwell. He founded a republican club called "The Rota," and advocated the use of the ballot. After the Restoration, Harrington was committed to the Tower, and removed to Portsea Castle, when his mind and health gave way. He was suffered to return to London, where he died of palsy, aged 66, and was buried in St. Margaret's, Westminster.

Purchased by the Trustees, November 1878. (513.)

Bust, face nearly in full.

Dimensions.—2 ft. 7½ ins. by 2 ft. 2 ins.

JAMES HARRIS, M.P. 1709-1780.

Painted by George Romney.

Nephew of Anthony, third Earl of Shaftesbury, author of the "Characteristics." Born at Salisbury. From the grammar school of his native city he passed to Wadham College, Oxford, and afterwards entered himself a student of Lincoln's Inn. In 1744 he composed three treatises upon art, music, painting, and poetry, and another on happiness. In 1763 he became one of the Lords Commissioners of the Admiralty, and in 1774 was made Secretary and Comptroller to Queen Charlotte. He was returned in 1761 member for Christchurch, Hants, which he represented in several successive Parliaments. His most generally known works are, "Hermes, or a Philosophical Enquiry concerning Language," published in 1752, and "Philological Inquiries," published in 1781, after his death. His son was the celebrated diplomatist, who was raised to the peerage as Lord Malmesbury.

Presented, February 1865, by his descendant, the Earl of Malmesbury. (186.)

Seated figure, face in profile to the right.

Dimensions.—4 ft. 1½ in. by 3ft. 3½ ins.

WILLIAM HARVEY, M.D. 1578-1657.

Painter unknown.

Physician. Illustrious from his discovery of the circulation of the blood. Born at Folkestone. He entered Caius College, Cambridge, in his sixteenth year, and subsequently attended the lectures of Fabricius ab Aquapendente at Padua, where he obtained his degree of Doctor of Medicine. In 1628 he first published his "Theory of the Circulation of the Blood." He had been already appointed Physician Extraordinary to King James I., and became, under favour of King Charles I., Master of Merton College, Oxford, for a limited period. During the battle of Edgehill Harvey, being on the spot, was entrusted with the care of the Prince of Wales and the Duke of York. About 1649 he again visited Italy, accompanied by his friend Dr. George Ent. In 1654, three years before his decease, he was elected President of the College of Physicians, but found himself incapacitated by age from discharging the duties, and therefore resigned the office.

His personal appearance is thus described by Aubrey in one of his letters (Vol. II., p. 382): "He was, as all the rest of the " brothers, very choleric; and in his younger days would be

"apt to drawe out his dagger upon every slight occasion. He was not tall, but of the lowest stature; round faced, olivaster (like wainscott) complexion; little eie, round, very black, full of spirit; his hair was black as a raven, but quite white 20 years before he died. I (Aubrey) first sawe him at Oxford 1642, after Edgehill fight."

Purchased by the Trustees, January 1859. (60.)

Half-length seated figure, face three-quarters to the left.

Dimensions.—3 ft. 2½ ins. by 2 ft. 7 ins.

FRANCIS RAWDON, FIRST MARQUESS OF HASTINGS, K.G.
1754-1826.

Sketched in pen and ink by J. Atkinson in 1820.

Governor-General of India. Son of the Earl of Moira. Entered the army in 1771, and distinguished himself in the American War of Independence by his gallantry in heading the Irish volunteers; created Baron Rawdon in 1783, and succeeded his father in 1793. Served under the Duke of York in Flanders in 1794. He was made Master-General of the Ordnance. Appointed Governor-General of India in succession to Lord Minto in 1812. Lord Moira directed the campaign against the Goorkhas, and brought it to a successful close in 1814, for which he was created Marquess of Hastings. After subduing Holkar and the Peishwa, he annexed the Mahratta dominions; and obtained the cession of Singapore by purchase. In consequence of ill-health he resigned office in 1823, and accepted the Governorship of Malta.

Presented, June 1890, by the artist's son; Rev. Canon J. A. Atkinson. (837.)

To the waist, face in profile to the right.

Dimensions.—6 ins. by 5 ins.

RIGHT HON. WARREN HASTINGS. 1732-1818.

Painted in India by Tilly Kettle.

The first Governor General of India. Son of the rector of Daylesford, Worcestershire. Having received a liberal education at Westminster School, he went out in 1750 as a writer in the Company's service, to push his fortune in India. On his arrival in Bengal, he distinguished himself by an earnest application to his public duties, and was entrusted with many honourable, commercial, and political employments. After 14 years' residence he returned to England, and in 1769 was

appointed second in council at Madras. In 1772 he became President of the Supreme Council of Bengal, and in 1774 attained the high position of Governor General of all British India. He continued in that post until 1785; but shortly after his return to England was impeached by the House of Commons for various acts of his government. The trial of Warren Hastings, held in Westminster Hall, continued for seven years. He was acquitted by a large majority on every separate article charged against him, April 23rd, 1795. From this period he retired into private life, residing at Daylesford, in Worcestershire, an estate which, at an early period of his career, he had determined to repurchase. A few years before his death he was raised to the dignity of a Privy Councillor.

Purchased by the Trustees, June 1859. (81.)

To the waist, face almost in full.

Dimensions.—2 ft. 3 ins. by 1 ft. 10½ ins.

(a.) ANOTHER PORTRAIT.

Painted in 1811 by Sir Thomas Lawrence, P.R.A.

This portrait was painted for the wife of Colonel Barton, aide-de-camp to Warren Hastings.

Purchased by the Trustees, April 1874. (390.)

Half-length seated figure, facing the spectator.

Dimensions.—2 ft. 11½ ins. by 2 ft. 3½ ins.

(b.) ANOTHER PORTRAIT.

A bronze bust, sculptured by Thomas Banks, R.A.

Purchased by the Trustees, February 1866. (209.)

(c.) ANOTHER PORTRAIT.

Painted by Arthur W. Devis.

This picture was formerly preserved in Government House, Calcutta.

Deposited on loan, February 1888, by the Secretary of State for India. (778.)

Full-length seated figure, face three-quarters to the left.

Dimensions.—7 ft. 9½ ins. by 4 ft. 10½ ins.

WILLIAM PAGE WOOD, LORD HATHERLEY. 1801-1881.

Painted by George Richmond, R.A.

Lord Chancellor. Second son of Alderman Sir Matthew Wood, Bart., for many years a popular member for the city of London. In 1851 he became Solicitor-General, and in 1868 reached the summit of his profession as Lord Chancellor of Great Britain. He was then created Baron Hatherley, of Down Hatherley, in Gloucestershire.

This picture had been presented to Lady Hatherley by the inhabitants of the united parishes of St. Margaret and St. John the Evangelist, Westminster, and by numerous friends residing elsewhere.

Bequeathed by Lord Hatherley, and accepted by the Trustees, October 1881. (646.)

Full-length standing figure, in Lord Chancellor's robes, face three-quarters to the right.

Dimensions.— 7 ft. 8 ins. by 4 ft. 9 ins.

BENJAMIN ROBERT HAYDON. 1786-1846.

Painted in 1828 by his pupil, Georgiana M. Zornlin.

Historical painter and writer upon art. Born at Plymouth, where his father was a bookseller. He was admitted a student at the Royal Academy of London in 1804, at the same time with Jackson and Wilkie. His earliest patrons were Sir George Beaumont and Lord Mulgrave. Haydon exhibited his "Dentatus" at the Academy in 1809, and received an award for its merits of 100 guineas from the British Institution. His "Solomon" was exhibited independently of the Academy in 1814. So also were the "Entry into Jerusalem" and "Lazarus," in the years 1820 and 1823. Haydon was the first to point out the real excellence of the Elgin Marbles. The energy of his character, his lofty aspirations, and profound knowledge failed to obtain the recognition which he claimed. He found himself overwhelmed with pecuniary difficulties, and died, by his own hand, worn out with incessant anxiety.

Presented by the artist, November 1878. (510.)

To the waist, face three-quarters to the right.

Dimensions.— 2 ft. 2½ ins. by 1 ft. 10 ins.

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Presented by the artist, November 1878. (510.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 2½ ins. by 1 ft. 10 ins.

ANOTHER PORTRAIT.

Painted by himself.

Purchased by the Trustees, July 1868. (268.)

Bust, face in profile to the left.

Dimensions.—9 ins. by 6½ ins.

WILLIAM HAYLEY. 1745-1820.

Painted by Henry Howard, R.A.

Poet and biographer. Born at Chichester, where his grandfather was Dean. Educated at Eton and Trinity College, Cambridge. Being in easy circumstances, he followed literature in various branches, and cultivated the society of artists and men of letters. He occasionally entertained Romney, Cowper, Flaxman, and Gibbon at his country residence, Earham, in Sussex. Hayley was a prolific writer; but his poem "The Triumphs of Temper," 1781, and his "Life of Cowper," 1803, are his chiefly remembered works.

Presented, July 1882, by Sir Theodore Martin, K.C.B. (662.)

Small bust, face three-quarters to the left.

Dimensions.—7 ins. by 5½ ins.FRANCIS HAYMAN, R.A. *See* ORFORD, ROBERT WALPOLE, EARL OF.

JAMES HEATH, A.E. 1757-1834.

Painted in 1830 by James Lonsdale.

An eminent line engraver. Son of a yeoman farmer at Horton in Staffordshire. Articled to Joseph Collyer, A.E. He engraved plates for Walpole's works, Bell's poets, and after designs by Stothard. He was elected an associate engraver of the Royal Academy in 1791, and appointed engraver to the King in 1794. Among his chief works are "The Death of Major Pierson" after Copley, "The Riots of 1780" after Wheatley, and "The Death of Nelson" after West. He is said by his taste and talent to have given a great impulse to book

illustration. He died in Great Coram Street, near the British Museum.

Presented, June 1887, by Mrs. Lonsdale, in fulfilment of the wishes of her late husband, James John Lonsdale, Recorder of Folkestone. (771.)

Seated figure to the waist, face almost in profile to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

GEORGE ELIOTT, LORD HEATHFIELD, K.B. 1717-1790.

Painted by J. Singleton Copley, R.A.

General. Born in Roxburghshire. After studying mathematical and other sciences at Edinburgh, he proceeded to the University of Leyden, where he attained proficiency both in the classic and modern languages. Being designed for the army, he was sent to the celebrated *École Royale du Génie Militaire* at La Fère in Picardy, where he laid the foundation of that military skill which he afterwards so conspicuously displayed at the defence of Gibraltar. He, in 1743, accompanied George II. to Germany as His Majesty's aide-de-camp, and was wounded in the battle of Dettingen. In the Seven Years War he fought, in 1757, under the Duke of Cumberland and Prince Ferdinand of Brunswick. In 1775 Elliott was appointed Commander-in-Chief in Ireland, but relinquished that post within the year for the Government of Gibraltar. The circumstances of his memorable defence are well known. Suffice it here to say that General Elliott, with inflexible constancy and courage, maintained his station for three years of constant investment against all the combined powers of France and Spain. On his return to England he received the thanks of both Houses of Parliament, was created a Knight of the Bath, and was raised to the peerage by the title of Lord Heathfield, Baron of Gibraltar, June 1787. He died at Aix-la-Chapelle.

This is a study for the large historical picture in the Court of the Common Council at Guildhall.

Purchased by the Trustees, March 1864. (170.)

To the waist, in uniform, face in profile to the left.

Dimensions.—2 ft. 2 ins. by 1 ft. 11 ins.

FELICIA DOROTHEA HEMANS. 1793-1835.

Plaster bust modelled by Angus Fletcher.

Poetess. Born in Liverpool. Daughter of George Browne, merchant. Her first poems were published in 1808. Married

in 1812 to Captain Hemans. She afterwards published many poems, essays, and translations, which have been very popular. A collective edition of her works, published in 1839, extended to seven volumes.

Purchased by the Trustees, April 1896. (1046.)

JOHN HENDERSON. 1747-1785.

Painted by his friend Thomas Gainsborough, R.A.

Celebrated actor, known as the "Bath Roscius"; born in March 1747; first appeared on the stage in 1772 at Bath, as Hamlet; rival of Garrick; noted for his good elocution, powers of mimicry, and comic readings; buried in Westminster Abbey.

Presented, 21st March 1895, by his grand-daughter Miss Julia Carrick Moore. (980.)

Half length, face three-quarters to the right.

Dimensions.—2 ft. 6 ins. by 2 ft. 1 in.

HENRIETTA MARIA, QUEEN CONSORT OF CHARLES I. 1609-1669.

Painted in the School of Van Dyck.

Daughter of Henri IV. of France. Married 1625. Mother of King Charles II., and King James II. She quitted England in 1642, and did not return till after the restoration of Monarchy in 1660. Died at Colombe, near Paris.

Purchased by the Trustees, February 1867. (227.)

Standing figure, half length, face three-quarters to the left.

Dimensions.—3 ft. 6½ ins. by 2 ft. 8½ ins.

PRINCESS HENRIETTA. *See ORLEANS.*

KING HENRY III. 1207-1272.

Sculptured in 1291 by William Torel.

Born at Winchester. Succeeded his father King John in 1216. Married, in 1236, Eleanor, daughter of Raymond, Count of Provence. Died at Westminster. Reigned 56 years.

Electrotyped from the bronze effigy on his monument in Westminster Abbey, which lies on the summit of a high tomb, far above the level of the eye.

Purchased by the Trustees, February 1872. (341.)

KING HENRY IV. 1367-1413.*Painter unknown.*

Son of John of Gaunt, Duke of Lancaster, and grandson of Edward III. Born at Bolingbroke in Lincolnshire. Known during the early part of his life as the Earl of Derby, and later as Duke of Hereford. Rebelled against Richard II., whom he defeated and took prisoner. Succeeded to the Crown as Henry IV. September 30th, 1399. Married (1) Mary de Bohun, and (2) Joanna of Navarre. Died in the Jerusalem Chamber at Westminster. Buried in Canterbury Cathedral.

Purchased by the Trustees, July 1870. (310.)

To the waist, face three-quarters to the left.

Dimensions.—Panel, 1 ft. 10½ ins. by 1 ft. 5½ ins.

ANOTHER PORTRAIT.*Sculptor unknown.*

Electrotyped from the full-length alabaster effigy on his monument in Canterbury Cathedral.

Purchased by the Trustees, February 1875. (397.)

KING HENRY V. 1387-1422.*Painter unknown.*

The hero of Agincourt, 1415. Eldest son of Henry of Bolingbroke, afterwards Henry IV., and Mary de Bohun. Born at Monmouth. Succeeded his father on the throne 1413. Married Katherine of Valois, daughter of Charles VI. and Isabella of Bavaria, by whom he was recognized as successor to the throne of France, to the exclusion of the Dauphin. He died near Paris at Vincennes, leaving a son less than nine months old to succeed him.

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford. (545.)

To the waist, face in profile to the left.

Dimensions.—Panel, 1 ft. 10 ins. by 1 ft. 4 ins.

KING HENRY VI. 1421-1471.*Painter unknown.*

Born 6th December at Windsor, and succeeded his father in the following September. He was in the same year acknowledged

King of France, immediately after the death of his grandfather, Charles VI. Henry was crowned before he was eight years old in Westminster Abbey, and in Paris two years later. He married in 1455 Margaret of Anjou. His long reign was clouded by occasional attacks of insanity, which were inherited from his maternal grandfather. His memory is held in veneration as founder of Eton College and King's College, Cambridge. During the bloody wars of the Roses, his crown was usurped by Edward IV. Shortly after the battle of Tewkesbury, 4th May 1471, when his Queen was taken prisoner, King Henry was found dead in the Tower of London.

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford. (546.)

To the waist, face three-quarters to the left.

Dimensions.—Panel, 1 ft. 8½ ins. by 1 ft. 5½ ins.

KING HENRY VII. 1457-1509.

Painted in 1505 by an unknown Flemish artist.

Son of Edmund Tudor, Earl of Richmond, and grandson of Katherine of Valois, widow of Henry V. Succeeded to the Crown after the Battle of Bosworth Field, 22nd August 1485. Married in 1488 Elizabeth of York, eldest daughter of Edward IV.; thus uniting the Houses of Lancaster and York. Buried in Westminster Abbey.

The picture, as stated in the inscription on it, was executed for Herman Rinck, commercial agent at the courts of Henry VIII., and the Emperor Maximilian.

Henry VII. was elected into the Order of the Golden Fleece 1491.

Purchased by the Trustees, March 1876. (416.)

Bust, face three-quarter to the left.

Dimensions.—1 ft. 2½ ins. by 9½ ins.

ANOTHER PORTRAIT.

Sculptured by Pietro Torregiano.

Electrotyped from the full-length bronze effigy on his monument in Westminster Abbey.

Purchased by the Trustees, December 1869. (290.)

KING HENRY VIII. 1491-1547.

Painter unknown.

Born at Greenwich. Ascended the throne, 1509. Married : 1st, Catherine of Arragon, his brother's widow, 1509; 2nd, Anne Boleyn, 1533; 3rd, Jane Seymour, 1536; 4th, Anne of Cleves, 1540; 5th, Catherine Howard, 1540; 6th, Catherine Parr, 1543. Died at Westminster, and buried at Windsor.

A similar picture is in the possession of Earl Spencer at Althorp.

Purchased by the Trustees, March 1863. (157.)

To the waist, face three-quarters to the right.

Dimensions.—10½ ins. by 7½ ins.

(a.) ANOTHER PORTRAIT.

Painted probably by a Flemish artist.

King Henry VIII. was elected into the Order of the Golden Fleece when Prince of Wales, 1506.

Purchased by the Trustees, May 1871. (324.)

Bust, face in full.

Dimensions.—1 ft. 6¼ ins. by 1 ft. ¾ in.

(b.) ANOTHER PORTRAIT.

Painted probably by Luke Hornebolt.

One of the latest portraits known of this monarch. Similar in dress and general appearance to pictures belonging to the Earl of Warwick and the Duke of Manchester.

Purchased by the Trustees, March 1878. (406.)

Half length, facing the spectator.

Dimensions.—2 ft. 10½ ins. by 2 ft. 2 ins.

HENRY, PRINCE OF WALES, K.G. 1594-1612.

Painted by Paul Van Somer.

Son of King James I. and Anne of Denmark, and elder brother of King Charles I. Born in Stirling Castle. He excelled in all manly exercises, and his many virtues and accomplishments earned for him great popularity; but his promising career was cut short before he had completed his 19th year.

Purchased by the Trustees, May 1875. (407.)

Bust, in armour.

Dimensions.—2 ft. 4 ins. by 1 ft. 8¼ ins.

HENRY STUART, LORD DARNLEY. 1546-1567.

Sculptor unknown.

Son of Mathew Stuart, Earl of Lenox. Married in 1565 Mary, Queen of Scots, who created him Duke of Albany. He caused the assassination of David Rizzio in 1566, and the following year was himself murdered in a lonely house called Kirk o' Field, near Edinburgh.

Electrotyped from an alabaster figure attached to the side of the monument of his mother, Margaret Douglas, Countess of Lenox, in Westminster Abbey.

Purchased by the Trustees, November 1872. (359.)

Kneeling figure to the right.

EDWARD, LORD HERBERT OF CHERBURY, K.B. 1583-1648.

Painted by Larkin.

Metaphysician and historian. Born in Shropshire, and educated at Oxford. Brother of George Herbert, the divine. He served abroad under the Prince of Orange, and was nominated ambassador to Louis XIII. He published his book "De Veritate" at first in Paris, 1624. His best-known works are a "Life and Reign of King Henry VIII.," and "Memoirs of his own Life." His quick temper involved him in numerous quarrels.

Purchased by the Trustees, July 1877. (487.)

Bust, face three-quarters to the left.

Dimensions.—2 ft. 5 ins. by 2 ft.

JOHN HERBERT. 1723-

Painted by Arthur William Devis.

Of Totness, Devonshire. Governor of Penang or Prince of Wales's Island.

Transferred, June 1879, from the British Museum, to which it had been presented by Admiral Benjamin William Page. (547.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 5 ins. by 2 ft.

SIR WILLIAM HERSCHEL. 1738-1822.

Painted in 1785 by Lemuel F. Abbott.

Astronomer. Born at Hanover. The son of a musician, and educated for the same profession. At the age of 14 he was placed in the band of the Hanoverian Foot Guards, and accompanied the regiment to England about 1757. He remained some time at Durham, and became organist and teacher of languages at Halifax. About 1766 he was appointed organist of the Octagon Chapel at Bath, in which place he began to turn his attention to astronomy. In 1780 Herschel commenced his contributions to the "Philosophical Transactions," and in 1781 announced to the world his discovery of the planet Uranus, at first supposed to be a comet. Herschel himself named it, in honour of his Royal patron, Georgium Sidus. King George III. settled a salary of 400*l.* on him, attached him to his Court as private astronomer, and subsequently conferred upon him the Guelphic Order of Knighthood. From this period Herschel most zealously devoted the remainder of his life to astronomy. By his discoveries he doubled the number of bodies known to us as forming parts of the solar system. He first perceived the rotation of Saturn's ring and measured the rotation of Saturn and Venus, and in 1803 he announced the motions of binary stars round one another. His great telescope, 40 feet in length, begun in 1785 and completed in four years, was long the admiration of travellers passing Slough, where this eminent astronomer had fixed his residence.

Purchased by the Trustees, February 1860. (98.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 5 ins. by 2 ft.

JOHN, LORD HERVEY. 1696-1743.

Painted in 1741 by Jean Baptiste Van Loo.

Eldest son of John Hervey, first Earl of Bristol. He was educated at Westminster School, and at Clare Hall, Cambridge. He first entered Parliament as member for Bury St. Edmunds soon after the accession of George I. In 1720 he married Mary, daughter of Brigadier Lepell, a celebrated beauty and maid of honour to the Queen, often extolled by the wits of that age under the name of "Molly Lepell." He was appointed Vice-Chamberlain to the King, and sworn of the Privy Council in 1730. In 1733 he was summoned to the Upper House as Lord Hervey of Ickworth, and in 1740 was constituted Lord Privy Seal, from which post he was

removed in 1742 on the fall of Sir Robert Walpole. In the House of Lords his speeches were received with much applause, while in social circles his sprightly repartees and lively sallies helped to divert the uniformity of a ceremonious court, and were very agreeable to the Queen. Lord Hervey was beyond all question a man of considerable wit and ability, with very delicate health, which compelled him to live a life of extreme abstemiousness. His appearance was puny and effeminate, and, unhappily for himself, he on one occasion attacked Pope, who in return has sent his name down to posterity as a "mere white curd of asses' milk." His "Memoirs of the Reign of George II." were edited by J. Wilson Croker in 1848.

Presented, December 1863, by the Marquess of Bristol. (167.)

Full-length seated figure, face nearly in full.

Dimensions.—6 ft. 8 ins. by 5 ft. 1 in.

SIR ROWLAND HILL, K.C.B. 1795-1879.

Painted by J. A. Vinter.

Reformer of the National Postal system and founder of the uniform Penny Post with stamps for prepayment. He was born at Kidderminster, and, being gifted with proficiency in mathematics and figures, assisted his father in a school which he kept at Birmingham. After this, conjointly with his brother, he established a school at Tottenham, near London. As secretary to a South Australia Commission he was very active in founding and colonising that region. Early in 1837 Mr. Hill published a pamphlet entitled "Post Office Reform, its importance and practicability," and, after long hard and persevering labour, he succeeded, on the 10th January 1840, in introducing his plan of a low and uniform postage. A public testimonial of the value of his services was raised by subscription, and the sum of 13,000*l.* was presented to him in 1844. In 1846 Mr. Hill received from the Government a permanent appointment as secretary to the Postmaster-General, and in 1854 succeeded Colonel Maberley as chief secretary.

In the capacity of director of the Brighton Railway he introduced many improvements, which were also adopted on other lines. He established the system of express trains and cheap Sunday traffic. In 1860 Mr. Hill was created K.C.B., and in 1864, owing to infirm health, compelled to retire from official life. He received a full salary of 2,000*l.* yearly, and a Parliamentary Grant was awarded to him of 20,000*l.* for his great public services. In 1838, Mr., afterwards Sir Henry, Cole, a zealous supporter of postal reform, wrote as follows:—"It will be the glory of England for all time that she was the first

“country to adopt this ray of light, and the fame of Rowland Hill will be imperishable, as having discovered uniform Penny Postage.”

Presented, June 1890, by Sir Rowland Hill's son, Pearson Hill, Esq. (838.)

Half-length standing figure, face slightly three-quarter to the left.

Dimensions.—4 ft. by 3 ft. 3 ins.

SIR ROBERT HITCHAM. 1572 ?–1636.

Painter unknown.

King's Serjeant-at-Law. Born at Levington, in Suffolk. Educated at the Free School at Ipswich, and Pembroke Hall, Cambridge. He was entered of Gray's Inn, and sat in Parliament for Westlooe, Cornwall, 1597. On the accession of King James in 1603, he was appointed Attorney to Queen Anne, and knighted. On June 25th, 1614, he was made a Serjeant, and in 1616 became King's Serjeant. When Charles ascended the throne he sat in Parliament for Orford, in Suffolk. He acquired the manor and estate of Framlingham from the Earl of Suffolk, a considerable portion of which he left to Pembroke Hall “for pious uses.” He was interred in the chancel of Framlingham Church under “a fair monument.”

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-law. (467.)

Half-length standing figure, in Judge's robes, face three-quarters to the right.

Dimensions.—3 ft. 6 ins, by 2 ft. 10 ins.

BENJAMIN HOADLY, D.D. 1676–1761.

Painted by Mrs. Hoadly, and, as is believed, touched upon by Hogarth.

Bishop of Winchester. Born at Westerham, in Kent. Successively Bishop of Bangor, Hereford, Salisbury, and Winchester. Mosheim says of him in his Ecclesiastical History:—“Dr. Benjamin Hoadly, a prelate eminently distinguished by the accuracy of his judgment and the purity of his manly and flowing eloquence, used his utmost endeavours, and not without success, to lower the authority of the Church, or at least to reduce the power of its rulers within narrow bounds.”

His first preferment was the rectory of St. Peter le Poer, Broad Street; his next that of Streatham, to which he was presented by Mrs. Howland. In the reign of George I. he was raised to the bishopric of Bangor. At this time arose the celebrated Bangorian Controversy, as it was called from Bishop Hoadly. His first wife was Miss Sarah Curtis, a professional artist, and pupil of Mrs. Beale, a celebrated portrait painter.

Purchased by the Trustees, February 1858. (31.)

Half-length standing figure, in episcopal robes, face three-quarters to the right.

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

SIR HENRY HOBART, BART. Died 1625.

Painted by Mytens or Van Somer.

Judge. Descended from an ancient family in Suffolk and Norfolk; great-grandson of Sir James Hobart, who was Attorney General in the reign of Henry VII. Called to the bar at Lincoln's Inn in 1584, and in 1597 elected M.P. for Yarmouth. He was made Serjeant-at-Law by Queen Elizabeth, and at the accession of James I. was knighted. In 1606 he became Attorney General, and in 1613 succeeded Sir Edward Coke as Chief Justice of the Common Pleas. He died at Blickling, Norfolk, and was buried in Christchurch, Norwich. Sir Henry Hobart was the ancestor of the Earls of Buckinghamshire.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (468.)

To the waist in judge's robes, face three-quarters to the left.

Dimensions.—2 ft. 5 ins. by 1 ft. 11 ins.

THOMAS HOBBS. 1588-1679.

Painted by Joseph Michael Wright.

An eminent philosopher, and the first great English writer upon the science of government. Born at Malmesbury, the son of a clergyman, and sent by the liberality of an uncle to Magdalen Hall, Oxford. In 1608, at the recommendation of the principal of his college, Hobbes received the appointment of tutor, or rather companion, to the young Lord Cavendish, afterwards created Earl of Devonshire. He enjoyed the friendship of Bacon, and is said to have been employed by that great man in translating some of his works into Latin. He was also

the intimate associate of Lord Herbert of Cherbury, and was so much befriended by Ben Jonson that the latter revised for him the translation of Thucydides—his first work, published in 1628.

Lord Bacon is said, on the authority of Aubrey, to have declared that he preferred Mr. Hobbes taking his thoughts as an amanuensis to anyone else, because Mr. Hobbes understood what he wrote. He died at Hardwick Hall.

His chief work was "Leviathan; or the Matter, Form, and Power of a Commonwealth, Ecclesiastical and Civil," published in 1651.

Presented, July 1866, by Sir Walter Calverley Trevelyan, Bart. (225.)

Half-length, facing the spectator.

Dimensions.—2 ft. 11 ins. by 2 ft. 3½ ins.

CAPT. W. R. HOBSON, R.N. See page 472, ARCTIC PORTRAITS.

WILLIAM HOGARTH. 1697-1764.

A bust in terra-cotta by Louis F. Roubiliac.

Born in St. Bartholomew's Close, London. The style of this most original painter is too well known to require any description. He was the son of a schoolmaster from Westmorland, who spelt his name Hogart, and resided in the Old Bailey. At an early age Hogarth was apprenticed to Ellis Gamble, a silversmith in Cranbourne Alley, and was employed during that time in engraving arms and cyphers upon pieces of plate. He was the first artist who conceived and executed the idea of representing a series of adventures on canvas, in which the fortune of one character was conducted from the cradle to the grave, so that his pictures may be said to have all the interest of a novel. He met with considerable success, moreover, as a portrait painter. The "Harlot's Progress" was painted in 1734, and the "Rake's Progress" appeared in the following year. The "Marriage à la Mode," a series of pictures now in the National Gallery, was published by engravings in 1745. Hogarth died in Leicester Fields.

The bust is mounted on a stand decorated with a blank shield, surmounted by a satyr's head; a palette and brushes below it.

Purchased by the Trustees, March 1861. (121.)

ANOTHER PORTRAIT.

Painted in 1758 by himself.

Represented at his easel, drawing the Comic Muse. Hogarth engraved a plate from this with variations, which was republished at the time of his death in 1764.

Purchased by the Trustees, June 1869. (289.)

Full-length seated figure, in profile to the right.

Dimensions.—1 ft. 3½ ins. by 1 ft. 2½ ins.

JAMES HOGG, "THE ETRICK SHEPHERD." 1770-1835.

Drawn in watercolours by Stephen Poyntz Denning.

Poet. Born at Ettrick, where he was occupied as a shepherd. His natural vein for poetry induced Sir Walter Scott, on the recommendation of Mr. Laidlaw, to secure his aid in collecting materials for "The Minstrelsy of the Scottish Border." In 1801 Hogg printed his song of "Donald MacDonald," and in 1803 he issued a collection of poems, called "The Mountain Bard." "The Queen's Wake," his best original production, was published in Edinburgh in 1813. He also wrote "Lay Sermons," and "The Domestic Manners and Private Life of Sir Walter Scott." He appears as "The Shepherd" in the "Noctes Ambrosianæ."

Purchased by the Trustees, May 1876. (426.)

Small seated figure, face turned to the right.

Dimensions.—9 ins. by 8 ins.

THOMAS HOLCROFT. 1745-1809.

Painted by John Opie, R.A.

Political writer, dramatist, and translator. Born near Leicester Fields, London. Began business with his father as a shoemaker, and became successively stable boy and actor. Although entirely self educated, he rose to distinction through the energy of his character and natural genius. His comedy of "The Road to Ruin," produced in 1792, is still popular. In 1794, as the associate of Hardy, Horne Tooke, and Thelwall, Holcroft surrendered himself to an indictment for high treason, but was discharged without being put upon trial. He translated many works from the French and German, and among them Lavater's

Essays on Physiognomy. 1789-93. He lived much on the Continent, and published his travels in 1804. He died in London, aged 64.

Purchased by the Trustees, November 1878. (512.)

To the waist, face nearly in full.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

HENRY RICHARD VASSALL FOX, THIRD LORD HOLLAND. 1773-1840.

Painted by John Simpson, after C. R. Leslie, R.A.

Statesman and author. Only son of Stephen, second Lord Holland, and nephew of Charles James Fox. He succeeded to the title when an infant. He took a prominent part in politics, advocating Catholic emancipation and other reforms; was Lord Privy Seal in 1806, and held the office of Chancellor of the Duchy of Lancaster, with a seat in the Cabinet, from 1830 until his death. He published "Memoirs of Charles James Fox," and other works, and was conspicuous for his literary and artistic tastes, and his hospitality at Holland House.

Presented, November 1873, by the widow of General Fox. (382.)

Bust, face three-quarters to the left.

Dimensions.—Oval, 2 ft. 5 ins. by 2 ft.

SIR JOHN HOLT. 1642-1710.

Painted by Richard Van Bleeck.

Lord Chief Justice of England. Born at Thame, and educated at Oxford. His father, Thomas Holt, was a Serjeant at Law and Recorder of Abingdon. The son entered at Gray's Inn in 1658, and became Recorder of London in 1686. In the Convention Parliament assembled on the abdication of James II., he bore an active part, and was raised as Chief Justice to the Queen's Bench in 1689. Having in 1700 declined to succeed Lord Somers in the high dignity of Lord Chancellor, he was nominated, conjointly with Sir George Treby and Sir Edward Ward, to be Lord Keeper of the Great Seal. On the death of King William, he took out a new commission, which established the principle that the judges were removable at the demise of the Crown. A highly eulogistic character of Sir John Holt, under the name of Verus, written by Sir Richard Steele,

appeared in an early number of the "Tatler," May 1709. He died in Bedford Row, near Gray's Inn, and was buried under a sumptuous monument in the church of Redgrave, Suffolk.

Presented, June 1884, by the Principal and Antients of Barnard's Inn. (718.)

Full-length standing figure, in Judge's robes, face partly turned to the left.

Dimensions.—7 ft. 9 ins. by 4 ft. 10 ins.

REV. WILLIAM HOLWELL-CARR. *See* COLLECTIVE PORTRAITS, PATRONS AND LOVERS OF ART, page 467.

REV. JOHN HOME. 1722-1808.

Painted by Sir Henry Raeburn, R.A.

Dramatist and historian. Born at Leith. He was appointed minister of the parish of Athelstaneford in East Lothian 1750, but compelled to resign his living in consequence of the publication of his tragedy of "Douglas," which was first acted in 1756. He was the author of a history of the 1745 Rebellion in Scotland. He was patronised by the Earl of Bute.

Purchased by the Trustees, February 1871. (320.)

To the waist, face slightly turned to the right.

Dimensions.—2 ft. 5 ins. by 2 ft.

NATHANIEL HONE, R.A. 1718-1784.

Painted by himself.

Portrait painter. Was born in Dublin, where his father was a merchant. Came when young to England, and married a lady of some property. He settled in London as a portrait painter, and practised in oil, miniature, and especially enamel, in which he became the first artist of his day. He was one of the foundation members of the Royal Academy, but quarrelled with that body in consequence of their rejection of one of his pictures, in which he satirised the President and Angelica Kauffmann. He was buried at Hendon.

Purchased by the Trustees, June 1864. (177.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 5½ ins. by 2 ft.

SAMUEL, FIRST VISCOUNT HOOD. 1724-1816.

Painted by Lemuel Francis Abbott.

Admiral. Son of the Rev. Samuel Hood, and elder brother of Alexander, Viscount Bridport. He was born in Devonshire, and, entering the service at an early age, soon distinguished himself in a course of gallant actions. He took part in the bombardment of Havre, and was present as rear-admiral at the defeat of Count de Grasse by Rodney in 1782, when his services were rewarded with a peerage. At the memorable Westminster election of 1784 he was returned in opposition to Fox. In 1793, when in command of the Mediterranean, he took possession of Toulon and reduced Corsica. On his return to England he was made a viscount, and appointed Governor of Greenwich Hospital. Lord Hood died at Bath.

Purchased by the Trustees, March 1881. (628.)

Standing figure to the knees, in naval uniform, face three-quarters to the left.

Dimensions.—4 ft. $\frac{1}{2}$ in. by 3 ft. $3\frac{1}{4}$ ins.

THOMAS HOOD and JANE REYNOLDS his Wife. 1799-1845.

Painter uncertain.

Poet and humourist. Son of a London bookseller. Born in the Poultry. Began life in a merchant's counting house, and afterwards apprenticed to his uncle, an engraver, by whom he was transferred to Le Keux. He abandoned engraving for literature, in which he had made early attempts. But his talent for drawing and the quaintness of his illustrations to his writings gave them a distinctive character. He was a most original and powerful genius, a poet serious and comic; a novelist; a humourist writing under the pressure of pecuniary difficulties and of bodily suffering. In 1821 he became sub-editor of the "London Magazine," and in that capacity his humouristic talent first displayed itself. He now became acquainted with John Hamilton Reynolds, whose sister he married, Charles Lamb, De Quincey, and other distinguished men of letters. In 1826 he issued his first series of "Whims and Oddities," his "Dream of Eugene Aram" appeared in "the Gem," an annual which Hood edited. The first of his "Comic Annual" series commenced in 1830. Whilst living at Lake House, Wanstead, he produced the poem of "Epping Forest" and his novel of "Tylney Hall." At the close of 1834, with impaired fortune and shattered health, he proceeded to Coblenz, and resided abroad, remaining nearly three years at Ostend, and

returned to England in 1840. The following year he succeeded Theodore Hock as editor of the "New Monthly Magazine." He was buried at Kensal Green. On his tomb was inscribed by his own desire "He sang the Song of the Shirt."

Companion portraits, purchased by the Trustees, March 1891. (855, 856.)

Half-length seated figures.

Dimensions.—11½ ins. by 8½ ins. (each).

THEODORE EDWARD HOOK. 1788–1841.

Painted by Eden Upton Eddis.

Author and wit. Born in London. The son of James Hook, a musical composer of considerable eminence. So early as 1804 he attracted notice by the success of a small opera, "The Soldier's Return," upon the stage. In 1812 he obtained, through the favour of the Prince Regent, the lucrative post of Accountant General and Treasurer of the Mauritius, but there an alleged deficiency in his accounts gave rise to most serious charges against him. He returned to England in 1819, and ere long became the editor of the "John Bull," contributing to that paper many satirical and highly-applauded songs. Several graphic tales and sketches of society, whose high popularity still continues—the chief of them perhaps "Gilbert Gurney," and the first series of "Sayings and Doings"—proceeded in rapid succession from his pen. Few persons have ever enjoyed a higher fame for social wit, and he is, perhaps, the only Englishman who has ever attained the art of *improvisation* in poetry.

Purchased by the Trustees, May 1858. (37.)

Bust, face three-quarters to the left.

Dimensions.—2 ft. 4½ ins. by 2 ft. ½ in.

NATHANIEL HOOKE. Died 1763.

Painted by Bartholomew Dandridge.

Author of the "Roman History," first published in 1733. Hooke also wrote a work on the Roman Senate, and translated from the French the "Life of Fénelon." Of his career few particulars are known. He was the friend of Pope, and lived on terms of intimacy with the most eminent of his literary contemporaries. Hooke was employed by the Duchess of Marlborough to assist her in drawing up the "Account of the Dowager Duchess of Marlborough from her first coming to Court," which

was published in her 82nd year. In his letter, upon the presentation of this picture, Lord Boston states, "This gentleman died at Cookham, Berks, near my residence, Hedsor, and although a Roman Catholic, lies buried, as well as his only daughter and child, in Hedsor Churchyard. My grandfather, who was his personal friend, erected a marble tablet there, with a Latin inscription to his memory; and the portrait, I fancy, was left to him as a mark of regard."

Presented by Lord Boston, March 1859. (68.)

Three-quarters standing figure, face three-quarters to the left.

Dimensions.—4 ft. by 3 ft. 3 ins.

RICHARD HOOKER. 1554?-1600.

Painter uncertain.

Author of "Ecclesiastical Polity." Nephew of John Hooker, or Vowell, the historian. Born at Exeter. Under the patronage of Bishop Jewel he entered Corpus Christi College, Oxford, where the son of Dr. Sandys, then Bishop of London, was placed under his care. He was appointed Hebrew Lecturer at his College, and having entered Holy Orders in 1581, was appointed to preach at St. Paul's Cross. In 1584, having contracted an unhappy marriage, he quitted London, and was presented to the Rectory of Drayton Beauchamp in Buckinghamshire, and made Master of the Temple. He was afterwards appointed to a prebendal stall in Salisbury Cathedral, and became sub-dean. In 1595 Queen Elizabeth presented him to the Rectory of Bishopsbourne, Kent, where he spent the remainder of his life, and completed his "Ecclesiastical Polity." He was buried at Bishopsbourne, where a monument to him was erected in the church by Sir William Cowper in 1634. Fuller says of him "his voice was low, stature little, and gesture none" at all in the pulpit."

Presented, November 1890, by the Rev. John Neale Dalton, M.A., F.S.A., Canon of Windsor. (844.)

To below the waist, face three-quarters to the right.

Dimensions.—1 ft. 7½ ins. by 1 ft. ½ in.

SIR WILLIAM JACKSON HOOKER, K.H., F.R.S. 1785-1865.

Medallion, modelled by T. Woolner, R.A., and executed in Wedgwood ware.

Eminent botanist and director of Kew Gardens. Descended from John Hooker, the historian. Visited Iceland in 1806, and

published "Recollections of Iceland." Regius professor of botany at Glasgow. Appointed director of the Royal Gardens at Kew in 1841, where he laid out the present botanical gardens.

Presented, February 1896, by his nephew, Francis Turner Palgrave, Esq. (1032.)

RALPH, LORD HOPTON OF STRATTON, K.B. 1598-1652.

Painter unknown.

Royalist general. Sir Ralph Hopton was educated at Lincoln College, Oxford, and entered Parliament as representative of the city of Wells. He was appointed by the Commons to read to the King the petition which accompanied their Grand Remonstrance, presented December 1641. He afterwards devoted himself to the Royal cause. For his signal victory over Sir William Waller at Stratton and other services, he was, in 1643, created Baron Hopton and made Governor of Bristol. On the approach of a powerful army, led by Fairfax, he withdrew into Cornwall, and took refuge with the royal family on the Continent. Lord Hopton died at Bruges.

Purchased by the Trustees, November 1877. (494.)

Seated figure to below the knees, facing the spectator.

Dimensions.—4 ft. 1 in. by 3 ft. 3½ ins.

FRANCIS HORNER, M.P. 1778-1817.

Painted in 1812 by Sir Henry Raeburn, R.A.

Politician and essayist. Born and educated in Edinburgh. He studied for the bar, and entered Parliament in 1806. He was an eminent authority on questions of currency and finance, and one of the earliest contributors to the "Edinburgh Review." He died at Pisa. His monument, by Chantrey, is in Westminster Abbey.

Presented, July 1877, by his nieces, daughters of Leonard Horner, Esq., F.R.S., in fulfilment of their father's wishes. (485.)

Seated figure to below the knees, face three-quarters to the left.

Dimensions.—4 ft. 2 ins. by 3 ft. 3½ ins.

SAMUEL HORSLEY, D.D. 1733-1806.

A miniature, painted on ivory by W. S. Lethbridge.

Bishop of St. Asaph. A learned prelate. Son of the rector of Newington Butts, Surrey. Born in London, and educated at Westminster School. He took his degree of LL.B. at Trinity Hall, Cambridge, and succeeded his father in the rectory of Newington, after taking orders in 1759. He became secretary to the Royal Society in 1773, and undertook a complete edition of the philosophical works of Sir Issac Newton, which was published in 1784 in five quarto volumes. During the period of his archdeaconry of St. Alban's, Horsley engaged in a celebrated dispute with Dr. Priestley, occasioned in the first instance by the latter's "History of the Corruptions of Christianity." Horsley's defence of the orthodox faith was rewarded by a prebendal stall at Gloucester, and successively by the bishoprics of St. David's, Rochester, and St. Asaph.

He died at Brighton, and was buried at Newington. His literary works, which are very numerous, were collected after his death in eight volumes.

Purchased by the Trustees, February 1863. (155.)

To the waist, in episcopal robes, face three-quarters to the left.

Dimensions.—Oval, $3\frac{1}{2}$ ins. by $2\frac{1}{2}$ ins.

JOHN HOWARD. 1726?-1790.

Painted by Mather Brown.

This great philanthropist belonged to that denomination of dissenters called Independents. He was born at Enfield or Hackney, the son of a London tradesman; but inheriting a competent fortune, he settled on the small estate of Cardington, near Bedford. Being named High Sheriff of Bedfordshire in 1773, he began to examine with unwearied zeal the prisons, first of his own and then of every other English county. In pursuance of the same benevolent object he travelled through France and Germany, and in 1777 published his great work on Prisons, which he dedicated to the House of Commons. Parliament having passed two Acts for the better regulation of prison discipline, John Howard turned his active exertions to a somewhat different sphere; and in 1789 published another important volume, entitled "An Account of the principal Lazarettos in Europe." In the following year, being desirous to ascertain the nature of the plague which in those times ravaged the East, he proceeded to Turkey, intending to return home through Russia;

but an infectious fever arrested him in the Crimea. He died and was buried at Kherson. A monument was erected to his memory in St. Paul's Cathedral.

Purchased by the Trustees, February 1860. (97.)

Seated figure to the waist, face almost in profile to the right.

Dimensions.—2 ft. 3½ ins. by 1 ft. 11 ins.

PHILIP THOMAS HOWARD. 1629-1694.

A miniature, painted in oil on copper Artist unknown.

Cardinal. Son of the third Earl of Arundel. Born at Arundel House. Resided in Italy until his appointment as Lord Almoner to Queen Catherine of Braganza. He established a Dominican convent at Bornhem in Flanders, and was created Cardinal of Norfolk, 1675. He died at Rome.

Purchased by the Trustees, July 1867. (245.)

To the waist, face three-quarters to the right.

Dimensions.—Oval, 3½ ins. by 2½ ins.

REV. JOHN HOWE, M.A. 1630-1705.

Painter unknown.

Nonconformist divine. Born at Loughborough, and educated at Cambridge and Oxford. He became minister of Great Torrington, in Devonshire, and was appointed domestic chaplain to Oliver Cromwell. This post he retained under Richard Cromwell, and at the Restoration retired to Devonshire. He lived for some time in Ireland as chaplain to Lord Massereene, and in 1686 went to Holland, where he resided until the declaration of liberty of conscience by James II.; he then returned to London. He was eminent for his piety and deep learning, and was the author of many theological works.

Purchased by the Trustees, June 1868. (265.)

To the waist, in clerical garb, face three-quarters to the right.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

RICHARD, EARL HOWE, K.G. 1725-1799.

Painted by Henry Singleton.

Admiral. Second son of the second Viscount Howe. He was educated at Westminster and Eton, and at the age of 14 joined

the naval service on board the "Severn," one of the squadron appointed to sail under Commodore Anson in the South Seas. In 1745 he served under Admiral Vernon. In 1755 the command of the "Dunkirk" (60 guns) was given him, and he sailed for North America. Having joined Admiral Boscawen, he captured two French vessels, the "Lys" and the "Alcide," off Newfoundland, and it was this capture which commenced the war. Passing over many other services and distinctions, it may here suffice to state that in 1758 he succeeded, by the death of his brother, to the title of Viscount Howe in Ireland; that in 1788 he was raised to an English earldom; and that being appointed in 1793 to the command of the Channel Fleet on the breaking out of the war with France, he gained, in the ensuing year, that great victory, one of the greatest in our naval annals, which is known from its date as the Battle of the 1st of June.

Purchased by the Trustees, May 1859. (75.)

Full length standing figure, in naval uniform, face three-quarters to the left.

Dimensions.—1 ft. 10 ins. by 1 ft. 3½ ins.

SIR ABRAHAM HUME, BART., M.P. See COLLECTIVE PORTRAITS, page 467, PATRONS AND LOVERS OF ART.

JOSEPH HUME, M.P. 1777-1855.

Painted in 1854 by John Whitehead Walton.

Politician and economical reformer. Born at Montrose, and admitted a member of the College of Surgeons of Edinburgh in 1796. He went as a surgeon to India in the marine service of the East India Company. He became a linguist, and during the Mahratta war, from 1802 to 1807, acted as Persian interpreter to the army, and filled the offices of Paymaster of the Forces and Commissary General. He returned to England in 1808 and entered Parliament. From this point his career is well known. His eminent services in the cause of economy were fully acknowledged by politicians of all parties. A feeling tribute was paid to his high merit by Lord Palmerston on moving for a new writ for the Montrose district of Burghs.

Bequeathed, March 1884, by his nephew, Joseph Glen, Esq., M.D., Physician-General. (713.)

Standing figure, nearly full length, facing the spectator.

Dimensions.—7 ft. 9 ins. by 3 ft. 6½ ins.

HENRY CAREY, FIRST LORD HUNSDON, K.G. 1524 P-1596.

Painter unknown.

Cousin to Queen Elizabeth, and son of Mary Boleyn. Created, 1559, Baron Hunsdon of Hunsdon, Herts. Elected Knight of the Garter in 1561, and deputed to convey the insignia of that Order to the King of France, Charles IX., in 1563. When Governor of Berwick, the insurgent Earl of Northumberland was delivered into his power and beheaded at York, 1572. He succeeded the Earl of Sussex as Lord Chamberlain, and retained that office for the rest of his life. During the preparations made to resist the Spanish Invasion in 1588, the protection of the Queen's person was confided to Lord Hunsdon. Camden describes him as a man of spirit enough, but intemperately choleric. During his last illness, Queen Elizabeth determined to confer upon him the title of Earl of Wiltshire, held by their maternal grandfather, and caused the patent and robes to be laid on his bed. But he declared that if Her Majesty had accounted him unworthy of that honour while living, he accounted himself unworthy of it now that he was dying. His remains were interred in Westminster Abbey.

Purchased by the Trustees, February 1880. (604.)

To the waist, face three-quarters to the right.

Dimensions.—Panel, 1 ft. 6 ins. by 1 ft. $\frac{1}{2}$ in.

HENRY HUNT. 1773-1835.

Painted in water-colours by Adam Buck.

A noted mob orator of the radical school. Began life as a prosperous farmer at Uphaven in Wiltshire. He was then a staunch loyalist and received the thanks of the Lord Lieutenant of the county for proffer of his services in 1801 when the kingdom was menaced with invasion. He joined the Marlborough troop of cavalry, but being guilty of insubordination, was indicted in the Court of King's Bench, found guilty, fined 100*l.*, and imprisoned for six weeks. From this time he became a radical reformer. He was accepted as the fearless champion of his party. He long strove for a seat in Parliament, and was at last elected for Preston, 1830-1831. He presided at a meeting at Manchester, July 1819, which ended in loss of life and limb to many of his hearers, when he was indicted as the ringleader of an unlawful assembly. He was sentenced to three years' imprisonment in Ilchester Gaol. He died of paralysis.

Presented, 19th March 1894, by H. Willett, Esq. (956.)

Small half-length standing figure in profile to the left.

Dimensions.—8 $\frac{1}{2}$ ins. by 6 $\frac{1}{2}$ ins.

ANOTHER PORTRAIT.

Painted by Adam Buck.

Presented, 19th March 1894, by H. Willett, Esq. (957.)

Small seated figure, face three-quarters to the left.

Dimensions.—1 ft. $\frac{1}{2}$ in. by 9 $\frac{1}{2}$ ins.

JAMES HENRY LEIGH HUNT. 1784-1859.

Painted by Benjamin Robert Haydon.

Poet and essayist. Son of the Rev. Isaac Hunt. Born at Southgate. He was educated at Christ's Hospital, and began to write verses at a very early age. In 1808 he, with his brother, founded the "*Examiner*," a newspaper of advanced political views, for articles in which he was imprisoned and fined. Author of "*The Story of Rimini*," and other poems and tales. He lived for some time in Italy, in the society of Byron and Shelley. In 1847 he received a pension of 200*l.* a year from the Civil List.

Purchased by the Trustees, December 1869. (293.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. by 1 ft. 5 ins.

WILLIAM HENRY HUNT. 1790-1864.

Painted by himself.

A distinguished water-colour painter of humorous rustic figures, flowers, fruit, and still life. Born in Belton Street (now Endell Street), Long Acre. His education was very limited, but his father apprenticed him to the eminent artist John Varley, and in 1808 he was admitted a student at the Royal Academy. At Dr. Monro's residence he became acquainted with all the rising water-colour artists of the day. In 1814 he first exhibited at the Water-colour Society, and joined it as a member in 1827. As his health was always delicate he lived a great deal at Hastings. He died suddenly in London.

Presented, June 1887, by the Earl of Leven and Melville. (768.)

Bust, face three-quarters to the right.

Dimensions.—5 $\frac{1}{2}$ ins. by 4 $\frac{1}{2}$ ins.

JOHN HUNTER. 1728-1793.

Copied by John Jackson, B.A., in 1816, from Sir Joshua Reynolds, P.R.A.

Of perhaps unrivalled fame as a surgeon and physiologist. Born in a small village near Glasgow, and the youngest son of a farmer, he remained for 17 years without either education or any definite pursuit. An opportunity to learn cabinet-making having occurred, John Hunter spent three years in the manufacture of chairs and tables. At the age of 20 he proceeded to London to join his brother William, who was there in practice as a surgeon. The manual skill which John Hunter had acquired as a carpenter seems to have enabled him to render his brother valuable assistance in the dissecting-room, and to have formed one of his many qualifications for his own distinguished career. In 1749 he studied under William Cheselden at Chelsea Hospital; in 1751 he went to St. Bartholomew's Hospital; and in 1768 he became surgeon to St. George's. Gradually he formed a museum, consisting of upwards of 10,000 preparations, to illustrate comparative anatomy, physiology, and natural history; and this museum, after his death in 1793, was purchased by the Government for 15,000*l.* and presented to the College of Surgeons.

The original picture, by Sir Joshua Reynolds, is now in the Council Room of the College of Surgeons.

Purchased by the Trustees, May 1859. (77.)

Seated figure to below the knees, face three-quarters to the right.

Dimensions.—4 ft. 7½ ins. by 3 ft. 7 ins.

WILLIAM HUNTINGTON, S.S. 1745-1813.

Painted by Domenico Pellegrini in 1808.

Methodist preacher. Born near Cranbrook. This remarkable man sprang from the humblest ranks of society, and had no advantage of early education, his boyhood being spent in menial service. His original name was Hunt, and this he afterwards, from a fancy of his own, changed into Huntington. He subsequently appended the mysterious letters S.S. to his name, and afforded the following reason in explanation:—"As I cannot get at D.D. for want of cash, neither can I get at M.A. for the want of learning, therefore I am compelled to fly for refuge to S.S., by which I mean Sinner Saved." Endowed with great powers of mind and a strain of natural eloquence, he began his career as a preacher at Sunbury. Necessity, however, compelled him to have recourse to other means also for subsistence. When he removed to Thames Ditton he was engaged

to carry coals from the river at a pay of 14s. per week. Of this occupation he afterwards boasted in the epitaph which he composed for his own gravestone, commencing—

“Here lies the Coalheaver,

Beloved of God, but abhorred of men.”

In London shortly afterwards he found an extensive field for his labours as a minister. He died at Tunbridge Wells.

The published works of Huntington are very numerous. They extend to 20 volumes.

Presented, March 1862, by William Stevens, Esq. (141.)

Seated figure to below the knees, face three-quarters to the right.

Dimensions.—4 ft. 3½ ins. by 3 ft. 3 ins.

RIGHT HON. WILLIAM HUSKISSON, M.P. 1770-1830.

Painted by Richard Rothwell, R.H.A.

Statesman. Visited Paris in his 14th year, and was present at the taking of the Bastille. He distinguished himself by a pamphlet against the adoption of paper money in France in 1790, and in the same year was appointed private secretary to Earl Gower, the English Minister at Paris. In 1792 he accompanied Lord Gower to England, and resided with him at Wimbledon. There he enjoyed frequent opportunities of meeting Mr. Pitt and Mr. Dundas. The latter statesman appointed him his Under Secretary of State for War and the Colonies early in 1795. He became successively Secretary of the Treasury in 1804, Chief Commissioner of Woods and Forests, 1814, President of the Board of Trade and Treasurer of the Navy, 1827, Secretary for the Colonies, 1827; but he resigned that post during the administration of the Duke of Wellington in 1829. In his commercial views he may be regarded as one of the founders of free trade. His useful and eminent career was suddenly closed by a fatal accident at the opening of the Liverpool and Manchester Railway, September 1830.

Purchased by the Trustees, November 1857. (21.)

Seated figure to the waist, face three-quarters to the left.

Dimensions.—2 ft. 11 ins. by 2 ft. 3 ins.

THE RIGHT HON. STAFFORD HENRY NORTHCOTE, EARL OF IDDESLEIGH. 1818-1887.

Painted by Edwin Long, R.A.

Eminent statesman. Born in London and educated at Eton and Oxford. In 1851 succeeded his grandfather as 8th baronet

of the Pynes, Exeter. Entered Parliament in 1855 as member for Dudley. In 1866 became President of the Board of Trade and a Cabinet Minister, in 1867 Secretary for India, in 1874 Chancellor of the Exchequer, and in 1876 Leader of the House of Commons. In 1885 he became First Lord of the Treasury and was raised to the peerage, and in 1886 Foreign Secretary. Died suddenly in the prime minister's house at Downing Street and buried at Upton Pyne, Exeter. Well known as a conscientious and pure-minded politician.

Presented, December 1889, by the Committee of the Iddesleigh National Memorial.

This is a replica of the picture presented to Lady Iddesleigh, repeated with her permission. (820.)

Half-length, face three-quarters to the left.

Dimensions.—4 ft. by 2 ft. 8 ins.

ANOTHER PORTRAIT.

Head modelled by Sir J. E. Boehm, Bart., R.A.

This was a sketch begun and interrupted by Lord Iddesleigh's sudden death.

Purchased by the Trustees, March 1891, for 7*l*. (861.)

SIR ELIJAH IMPEY. 1732-1809.

Painted by John Zoffany, R.A.

He was a schoolfellow of Warren Hastings at Westminster, and adopted the legal profession. In 1773 he went out to India as Chief Justice of the Supreme Court, and amassed a large fortune there. He incurred some blame on account of the execution of Nand Kumar (or Nuncomar), and in 1780 was engaged in a controversy with his former friend, Warren Hastings, as to the respective authority of the Supreme Court and the Council of India. In 1782 he was summoned home to answer grave charges which had been preferred against him, but these were never proceeded with and have since been disproved. He died at Newick Park, near Lewes.

Bequeathed, February 1872, by Sir Roderick Impey Murchison, Bart., K.C.B., F.R.S. (335.)

Seated figure to below the knees, face almost in profile to the left.

Dimensions.—4 ft. $\frac{1}{2}$ in. by 3 ft. 2 $\frac{1}{2}$ ins.

ANOTHER PORTRAIT.

*Executed in crayons in 1786, by Sir Thomas Lawrence, P.R.A.
at the age of 16.*

Presented, December 1889, by W. Hartree, Esq., and others, in fulfilment of the wish of their mother, the late Mrs. Hartree, of Lewisham. (821.)

Half-length seated figure, face nearly in profile to the right.

Dimensions.—1 ft. $\frac{1}{2}$ in. by 10 $\frac{1}{2}$ ins.

ADMIRAL SIR EDWARD AUGUSTUS INGLEFIELD, K.C.B.; see
page 472, ARCTIC PORTRAITS.

CHARLES INGLIS, D.D. 1734-1816.

Painted by Robert Field.

First Colonial Bishop. Born in New York. Ordained in England and appointed to a church in New York. Resigned his living after the Declaration of Independence. In 1787 consecrated first Bishop of Nova Scotia, where he died.

Presented, January 1896, by his grandson, Captain H. Cochran Inglis. (1023.)

Seated figure, in episcopal robes, face three-quarters to the left.

Dimensions.—3 ft. 7 ins. by 2 ft. 10 $\frac{1}{2}$ ins.

HENRY IRETON. 1611-1651.

Painted by Robert Walker.

One of Cromwell's generals and his son-in-law. Born at Attenborough, in Nottinghamshire. He studied at Trinity College, Oxford, with a view to the legal profession, but his true bent was for the army; and this he followed by joining the Parliamentary forces when the Civil War broke out. He married Bridget, eldest daughter of Oliver Cromwell, 1646, and highly distinguished himself at the Battle of Naseby, and on other occasions. During the Commonwealth he became Lord Deputy of Ireland, and died of the plague at Limerick. His body was buried in Westminster Abbey, but disinterred at the Restoration. Clarendon describes him as taciturn, reserved, uncommunicative.

and as being "never diverted from any resolution he had taken."

Purchased by the Trustees, March 1858. (33.)

To the waist, in armour, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft.

REV. EDWARD IRVING. 1792-1834.

Drawn by Joseph Slater.

Founder of the "Holy Catholic Apostolic Church." Born at Annan in Dumfriesshire, and educated at Edinburgh University. He came to London in 1822, and was appointed minister to the Caledonian Asylum. His extraordinary eloquence soon attracted notice, and his chapel became crowded with a rich and fashionable congregation. He published many of his sermons and orations, which, in consequence of the views which they enunciated, caused his expulsion from the Scottish Church. He then established an independent sect, and conducted his services in a building in Newman Street, which had been Benjamin West's picture gallery, and which was purchased for him by his followers. He died of consumption at Glasgow. The chief tenets of the "Irvingite" persuasion, which still numbers many influential adherents, are the gift of unknown tongues and the Second Advent.

Purchased by the Trustees, May 1876. (424.)

Head three-quarters to the right.

Dimensions.—8¼ ins. by 6¼ ins.

SIR JOHN IRWIN, K.B. See COLLECTIVE PORTRAITS, page 454,
REVIEW OF TROOPS.

JOHN JACKSON, R.A. 1778-1831.

Painted by himself.

A distinguished portrait painter. Son of a tailor at Lastingham in Yorkshire. By the kindness of Lord Mulgrave and Sir George Beaumont, Jackson was enabled to enter upon a course of study in London at the Royal Academy of Arts, where Wilkie and Haydon were his chosen companions. In 1815 Jackson was elected Associate, and in 1817 became a full Academician. At Rome, in 1819, he painted Canova for Chantrey, and for Lord Dover he executed an admirable portrait of Flaxman. Between 1804 and 1830 he exhibited no less than 145 pictures. He was a prominent Wesleyan and died at St. John's Wood.

Purchased by the Trustees, February 1877. (443.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft.

King JAMES I. OF ENGLAND, AND VI. OF SCOTLAND. 1566-1625.
When a boy.

Painted in 1574 by Federigo Zuccaro.

The son of Henry, Lord Darnley, and Mary, Queen of Scots. Succeeded his mother in 1567, on her abdication, as James VI. of Scotland, and Queen Elizabeth, on the throne of England, 1603. Married, in 1590, Anne, daughter of Frederick II. of Denmark. Died at Theobalds and buried in Westminster Abbey.

Purchased by the Trustees, February 1859. (63.)

Full-length, facing the spectator.

Dimensions.—3 ft. 10 ins. by 2 ft. 5 ins.

(a.) ANOTHER PORTRAIT.

Painter unknown.

Transferred, June 1879, from the British Museum, to which it had been presented by Mr. Cook. (548.)

Nearly to the waist, face three-quarters to the right.

Dimensions.—1 ft. 9 ins. by 1 ft. 3 ins.

(b.) ANOTHER PORTRAIT. At the age of 55.

Painted in 1621 by Paul Van Somer.

Purchased by the Trustees, July 1860. (109.)

Seated figure, in coronation robes, face three-quarters to the right.

Dimensions.—4 ft. 9½ ins. by 3 ft. 3 ins.

(c.) ANOTHER PORTRAIT. More advanced in years.

Painter unknown.

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford in 1758. (549.)

Bust, face three-quarters to the right.

Dimensions.—1 ft. 5 ins. by 1 ft. 1½ ins.

KING JAMES II. 1633-1701.

Painted by John Riley.

Created Duke of York and Albany at his baptism. Lord High Admiral of England at the Restoration. In 1664 on the

reduction of the Dutch Settlement on Long Island, the place was re-named New York after James. He commanded the English fleet in person at the battle of Solebay. Succeeded to the throne 1685. Married (1st), 1659, Anne Hyde, daughter of the Earl of Clarendon; (2nd) 1673, Mary Beatrice d' Este, daughter of Alfonso, Duke of Modena. Abdicated 1688 on the landing of the Prince of Orange and fled to France. Defeated at the battle of the Boyne, 1690. Died at St. Germain near Paris, where he was buried.

Purchased by the Trustees, May 1873. (366.)

Half-length standing figure, in armour, face almost in full.

Dimensions.—4 ft. by 3 ft. 2½ ins.

ANOTHER PORTRAIT.

Painted by Sir Godfrey Kneller in 1684-5.

The earliest portrait of this monarch painted with regal attributes.

Purchased by the Trustees, July 1882. (666.)

Full-length standing figure, in armour, facing the spectator.

Dimensions.—7 ft. 7¼ ins. by 4 ft. 8¼ ins.

For another portrait, see COLLECTIVE PORTRAITS, page 449, CHILDREN OF CHARLES I.

PRINCE JAMES FRANCIS EDWARD STUART, CHEVALIER DE ST. GEORGE. 1688-1766; with his sister, Princess LOUISA MARIA THERESA STUART. 1692-1712.

Painted as children in 1695 by Nicolas de Largillière.

The only children of James II. and Mary of Modena who survived infancy. He was commonly called James III. or the "Chevalier de St. George," by his adherents in France and Italy, and "the Old Pretender" by the public in England. Born at St. James's Palace. Married, in 1719, to Clementina Maria Sobieski, granddaughter of John III., King of Poland. Died at Rome after various abortive attempts to regain the Crown of England.

Princess Louisa died at St. Germain at the age of 20.

Bequeathed, March 1895, by Horatio William, 4th Earl of Orford. (976.)

Full-length figures in a landscape.

Dimensions.—6 ft. 4 ins. by 4 ft. 9 ins.

(a.) ANOTHER PORTRAIT.

Painted by Alexis Siméon Belle.

Purchased by the Trustees, April 1872. (348.)

Half-length, in armour, face three-quarters to the left.

Dimensions.—2 ft. 7 ins. by 2 ft.

(b.) ANOTHER PORTRAIT.

A miniature, painted in oils on copper, by Alexis Siméon Belle.

Purchased by the Trustees, December 1868. (273.)

To the waist, in armour, face three-quarters to the left.

Dimensions.—Oval, 2½ ins. by 2 ins.

(c.) ANOTHER PORTRAIT.

Painted by Anton Rafael Mengs.

Purchased by the Trustees, June 1876. (433.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. ½ in. by 1 ft. 6½ ins.

ANNA BROWNELL JAMESON. 1794–1860.

A marble bust, sculptured by John Gibson, R.A.

A highly gifted and popular writer on art and social subjects. Born in Dublin. Her father, Denis Brownell Murphy, was miniature painter to the Princess Charlotte. She married in 1825 Mr. Jameson, who obtained a legal appointment in the West Indies, and afterwards became Chancellor in the Dominion of Canada; but his wife did not accompany him. She devoted herself to literature, and visited Germany in 1833 and Canada in 1836. Italy she had known in earlier days. Few writers have done so much as Mrs. Jameson to refine the public taste, and to diffuse a knowledge of the great masters of art. Professor Wilson, in the "Noctes," pronounces her one of the most eloquent of our female writers, full of feeling and fancy; a true enthusiast with a glowing soul. Her earliest essay on social subjects was "Woman's Mission and Woman's Position," which appears in "Memoirs and Essays," 1846. "Sacred and Legendary Art," "Legends of the Monastic Orders," and "Legends of the

Madonna," which she regarded as the special work of her life, and by which she chiefly desired to be remembered, belonged to a later period. More had been intended; but she did not live to carry out the undertaking. Mrs. Jameson died at Ealing, 1860.

Transferred from the South Kensington Museum, with the sanction of the Lords of the Council on Education, November 1883. (689.)

FRANCIS, LORD JEFFREY. 1773-1850.

A marble bust, sculptured by Patrick Park.

Judge, politician, and literary reviewer. Born at Edinburgh, and educated at the High School there and at the University of Glasgow. In 1791 he was entered of Queen's College, Oxford, but returned to Edinburgh the following year, and attended the University classes of law and history. In 1794 he was called to the Scottish bar. It is, however, as editor and contributor to the "Edinburgh Review" that his name is most generally known. His connexion with this work commenced in 1803, and extended through a period of 26 years. He entered Parliament in 1830, became Lord Advocate of Scotland under the Grey administration, and represented the city of Edinburgh in the first Reform Parliament. In 1834 he was raised to a judgeship on the Scottish Bench. He died at his seat of Craigcrook, near Edinburgh. His biography was published by his friend, Lord Cockburn, in 1852.

Purchased by the Trustees, August 1861. (133.)

GEORGE, LORD JEFFREYS. 1648-1689.

Painted by Sir Godfrey Kneller.

Lord Chancellor. The name of Jeffreys has become almost proverbial in this country for an unjust and cruel judge. Born in Denbighshire, of Welsh parents, he was educated successively at Shrewsbury Grammar School, at St. Paul's, London, and at Westminster, under Dr. Busby. In 1663 he was admitted a member of the Inner Temple, and his way to Court favour was secured by his appointment as solicitor to the Duke of York, 1677, soon after which he received the honour of knighthood. In 1678 he became Recorder of London; in 1679 Chief Justice of Chester; and King's Serjeant in 1680. The trial of Algernon Sidney in 1683 was the commencement of his career as Chief

Justice of the King's Bench. He became a Privy Councillor, and was raised to the peerage as Baron Jeffreys of Wem, 1685. The notorious "Campaign in the West" occurred this year, and was immediately followed by his appointment as Lord Chancellor, September 1685. Being involved in the fall of his Royal Master in 1688, and justly obnoxious to public indignation, he concealed himself in disguise in Wapping; but being recognized by one who had encountered his frown on the bench, he was conveyed to the Tower, where he expired in April 1689.

Purchased by the Trustees, November 1858. (56.)

Seated figure, in robes as Recorder of London, face three-quarters to the right.

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

SIR LEOLINE JENKINS. 1623–1685.

Painted at Nimeguen, in 1679, by Herbert Tuer.

Statesman. Born in Glamorganshire. Leoline, or more properly Llewellyn, Jenkins, devoted himself in early life to the education of young gentlemen, some of whom he accompanied to Oxford; and he also travelled abroad with his relative, Mr. Lewis Aubrey. On the resignation of Dr. Francis, about 1660, he was elected Principal of Jesus College, towards the maintenance of which he subsequently bestowed some liberal endowments. By the Government of Charles II. Jenkins was appointed a Judge of the High Court of Admiralty and of the Prerogative Court. In 1673 he became ambassador and plenipotentiary, together with Lord Sunderland and Sir Joseph Williamson, for the treaty proposed at Cologne. In 1674 his name appears as the judge engaged in deciding the contest respecting Milton's will. In 1678 he was named, together with Lord Berkeley and Sir William Temple, plenipotentiary at Nimeguen. In 1680 he succeeded Mr. Henry Coventry in the office of Secretary of State, and was sworn a Privy Councillor. In 1683 he took an important part in the discovery of the Rye-house Plot. He resigned the seals of office in April 1684, and spent the remainder of his life in retirement at Hammersmith.

Presented by the Rev. J. M. Traherne, February 1860. (92.)

Seated figure to the knees, face three-quarters to the right.

Dimensions.—4 ft. by 3 ft.

EDWARD JENNER, M.D., F.R.S. 1749-1823.

Painted by James Northcote, R.A.

The discoverer of the system of Vaccination. He was born at Berkeley, in Gloucestershire, educated at Cirencester, and apprenticed to a surgeon at Sodbury. In London he became a pupil of John Hunter, with whom he studied medicine at St. George's Hospital. In 1773 he returned to his native village. In 1792 he obtained the degree of M.D. from the University of St. Andrew's. Jenner seems to have first turned his attention towards inoculation about the year 1780, but his earliest memoir on the subject was not published till 1798. He also published various papers on natural history, and especially one relating to the habits of the cuckoo. The House of Commons voted him a grant of 10,000*l.* in 1802, and 20,000*l.* in 1807, in recognition of the great benefits which the discovery of vaccination had secured to his fellow creatures.

Presented, February 1859, by James Carrick Moore, Esq. (62.)

Seated figure to the knees, face three-quarters to the right.

Dimensions.—4 ft. 3 ins. by 3 ft.

DOUGLAS WILLIAM JERROLD. 1803-1857.

Painted in 1853 by Sir Daniel Macnee, P.R.S.A.

Wit, journalist, and dramatist. Born in London. The son of an actor. After serving for two years as a midshipman in the Royal Navy, he entered a printer's office and worked as a compositor. He early began to write for the stage, and was the author of many successful plays, of which "Black-Eyed Susan" and "Rent Day" are the best known. He was also a large contributor to "Punch" from its earliest days in 1841, in which "Mrs. Candle's Curtain Lectures" first appeared, and also to "Blackwood's Magazine."

Presented, December 1869, by W. Hepworth Dixon, Esq., F.S.A. (292.)

Half-length seated figure, face three-quarters to the left.

Dimensions.—2 ft. 11 ins. by 2 ft. 3 ins.

ANOTHER PORTRAIT.

A marble bust, sculptured by E. H. Baily, R.A.

Presented, June 1893, by his daughter-in-law, the widow of Blanchard Jerrold. (942.)

JOHN JEWEL, D.D. 1522-1571.

Painter unknown.

Bishop of Salisbury. One of the most distinguished prelates of the Reformed Church of England. Born in Devonshire, and educated at Barnstaple, whence he removed to Merton College, Oxford. He early imbibed Protestant principles, and in the reign of Edward VI. was appointed to the living of Sunningwell, near Oxford. When Queen Mary came to the throne, his zeal on behalf of the Reformation caused his expulsion from Oxford, and he retired to the continent, where he resided until the accession of Elizabeth. He then returned to England, and in 1559 was made Bishop of Salisbury. He was the author of many controversial works, the most celebrated of which is the "Apology for the Church of England," written in Latin. He died at Monkton Farleigh, and was buried in Salisbury Cathedral.

Purchased by the Trustees, June 1867. (242.)

Bust, face three-quarters to the right.

Dimensions.—Panel, 1 ft. by 10 ins.

JOANNA OF NAVARRE, SECOND QUEEN CONSORT OF HENRY IV.
1370-1437.

Sculptor unknown.

Daughter of Charles II., King of Navarre and Count of Evreux, and Joanna, daughter of John, King of France. Widow of John, Duke of Brittany. Married to Henry IV., King of England, at Winchester in 1403, and crowned with great magnificence at Westminster in January of the following year. Died at Havering-atte-Bower, and buried at Canterbury.

Electrotyped from the full-length alabaster effigy on the tomb of her husband in Canterbury Cathedral.

Purchased by the Trustees, February 1875. (398.)

SAMUEL JOHNSON, LL.D. 1709-1784.

Modelled in terra-cotta by Sir J. E. Boehm, Bart., R.A.

One of the most eminent literary characters of the last century. He was born at Lichfield, where his father was a respectable bookseller, but compelled, by misfortune, in 1731, to limit his

son's studies and to remove him from Pembroke College, Oxford, before taking his degree. Samuel Johnson became usher at a grammar school in Leicestershire and married a widow lady named Porter. He then opened an academy at Edial, near Lichfield, but this proving unsuccessful, he, in 1735, accompanied by Garrick, who had been his pupil, set out for London. Here he became acquainted with Cave, the proprietor of the "Gentleman's Magazine," to which he largely contributed. His play "Irene" written in 1737, was produced by Garrick at Drury Lane in 1749. His poem of "London" was published anonymously in 1738. In 1747 he began, and in 1755 completed, his great work "A Dictionary of the English Language." Meanwhile he produced, in 1749, "The Vanity of Human Wishes," and the series of papers named "The Rambler." In 1759 he wrote "Rasselas." The University of Dublin conferred on him the honorary degree of Doctor of Laws in 1765, and he had previously in 1755 received by diploma from Oxford the degree of Master of Arts. His edition of Shakespeare was published in 1765. His last work of importance was the "Lives of the Poets," completed in 1781. When in his 64th year, he undertook his celebrated tour to the Hebrides in company with his faithful biographer Boswell. Johnson was in all respects massive. His exterior was unwieldy, his manners were not polished, but he had a tender heart. His colloquial talents were pronounced by Macaulay to be of the highest order. He was buried in Westminster Abbey, but the monument erected to his memory is in St. Paul's.

This model is based on a mask that was taken by Dr. Cruikshank from Dr. Johnson after his decease, and now in the possession of the Royal Literary Fund, and completed from a well-known portrait painted by Sir Joshua Reynolds, which is at Knole Park, the seat of Lord Sackville, and a duplicate belonging to the Duke of Sutherland at Stafford House, St. James's.

Presented, March 1881, by the artist. (621.)

Dimensions.—1 ft. 5 ins. high.

ANOTHER PORTRAIT.

*Marble bust, sculptured by Edward Hodges Baily, E.A.,
after an older original.*

Deposited, September 1895, by the Trustees and Director of the National Gallery. (996.)

INIGO JONES. 1573-1652.

Copied by Henry Stone from Van Dyck.

Architect of the Banqueting House, Whitehall. Born near Smithfield, the son of a respectable clothworker of the same name, who could afford him but a very slender education. Having a taste for art, young Inigo visited Italy and painted landscapes; but it was at Venice, where he resided some years, that he concentrated his talent upon architecture. He practised at Copenhagen in the service of King Christian IV., brother of Anne, then Queen of England, and is said to have assisted in building the Danish Palace of Frederiksborg. On his return to London, he obtained the patronage of the Queen, and was appointed to the service of Henry, Prince of Wales. At this time the taste and ingenuity of Inigo Jones were frequently employed upon court masques, an entertainment then in vogue, in the production of which he was associated with Ben Jonson. After the death of Prince Henry, Inigo paid a second visit to Italy, and returned, in 1615, to fill the appointment of Surveyor of Works to the Crown. His masterpiece, the Banqueting House, was completed in 1622. Jones added a classic portico to the west end of old St. Paul's. He built the Queen's House at Greenwich, and laid out Lincoln's Inn Fields and Covent Garden Market. The church in the latter was begun in 1631, and consecrated by Bishop Juxon in 1638. The outbreak of the Rebellion, and Jones's steady adherence to the Roman Catholic faith, limited his public works, and his later years were clouded with vexation and disappointments. But his name is honourably connected with the construction of many noble mansions in various parts of the country. His official residence was in Scotland Yard. He died, unmarried, at Somerset House, in the Strand, and was buried with his parents in the Church of St. Benet, Paul's Wharf.

Presented, February 1880, by the Rev. J. Fuller Russell, B.C.L., F.S.A. (603.)

Bust, face three-quarters to the right.

Dimensions.—2 ft. 1 in. by 1 ft. 9 ins.

BENJAMIN JONSON. 1573?-1637.

An old copy from Gerard Honthorst.

Poet and dramatist. Born in Westminster, the posthumous son of a clergyman, and educated at Westminster School under Camden. After being compelled by his stepfather to work for a short time as a bricklayer, he enlisted in the army, and served against the Spaniards in the Netherlands. On his return he

entered at St. John's College, Cambridge, but soon after went on the stage. He was not successful as an actor, and, having the misfortune to kill a fellow-player in a duel, was thrown into prison. Soon after his release he commenced writing for the stage, and in 1598 produced his comedy "Every Man in His Humour" in which Shakespeare took a part; in 1603 appeared "Sejanus"; in 1605 "Volpone"; in 1609, "Epicoene, or the Silent Woman"; and in the following year "The Alchemist." During the reign of James I. he was much employed in composing masques for the Court, and in 1619 became Poet Laureate. In the same year he journeyed on foot to Edinburgh to visit Drummond, of Hawthornden, and their "Conversations" were afterwards published. He was buried in Westminster Abbey, with the inscription over his grave "O rare Ben Jonson."

Purchased by the Trustees, March 1873. (363.)

Bust, face nearly in full.

Dimensions.—Panel, 1 ft. 2 ins. by 11 ins.

WILLIAM JUXON, D.C.L. 1582-1663.

Painter unknown.

Archbishop of Canterbury. Born at Chichester, and educated at Merchant Taylors School, London. In early life he assiduously studied the law. He was the friend and companion of Laud, whom he succeeded in 1621 as President of St. John's College, Oxford, and subsequently in some of the highest preferments in the Church. In 1633 he became Bishop of London, and in 1636 Lord High Treasurer. He vainly endeavoured to guide the Crown regarding the condemnation of Strafford; and attended King Charles on the Scaffold, receiving his dying injunction "Remember." At the Restoration, as Archbishop of Canterbury, in 1661, Juxon placed the Crown on the head of Charles II., and lived to see the passing of the Act of Uniformity.

Purchased by the Trustees, May 1878. (500.)

Standing figure to the knees, in episcopal robes, facing the spectator.

Dimensions.—4 ft. 1 in. by 3 ft. 3½ ins.

ANGELICA KAUFFMANN, R.A. 1741-1807.

Painted by herself.

Painter of ornamental and classical subjects and portraiture.

Born at Coire. The daughter of a painter in the village of Schwarzenburg in the Bregenzer Wald. At an early age

she attained great proficiency in music and languages. She studied painting in Italy, and established herself in England in 1765, under the patronage of the Queen and many of the nobility. She was nominated one of the original members of the Royal Academy in 1769. In 1782 she married a Venetian painter named Zucchi, with whom she retired to Rome, and died there at the age of 67.

Purchased by the Trustees, June 1876. (430.)

Half-length, face three-quarters to the right.

Dimensions.—2 ft. 5 ins. by 2 ft.

JOHN KEATS. 1795-1821.

Painted in 1821, at Rome, by Joseph Severn.

Eminent poet. Born in Moorfields. Educated at a private school at Enfield; but in 1810 left school to enter upon his studies for the surgical profession. He found these far from congenial to him; and seven years later, 1817, he retired to the Isle of Wight, and produced his "Endymion." This, with "Lamia" and "Hyperion," are his principal poems. Finding his health decline, and threatened with consumption, he sought, in company with his friend Joseph Severn, the benefit of a warmer climate in Italy; but in vain. Keats died at Rome, and was interred there in the Protestant burial ground. Upon his tomb were inscribed at his own request the following words:—"Here lies one whose name was writ in water."

A letter written by Mr. Severn, December 22nd, 1858, contains the following particulars:—"The room, the open window, the carpet, chairs, are all portraits, even to the mezzotinto portrait of Shakspeare, given him by his old landlady in the Isle of Wight.* On the morning of my visit to Hampstead (1819) I found him sitting with the two chairs, as I have painted him. After this time he lost his cheerfulness, and I never saw him like himself again."

Presented, January 1859, by S. Smith Travers, Esq. (58.)

Small full-length seated figure, in profile to the right.

Dimensions.—1 ft. 10½ ins. by 1 ft. 4½ ins.

* Compare, *Life of Keats* by Sidney Colvin, 1887, page 63.

(a.) ANOTHER PORTRAIT.

Painted by William Hilton, R.A.

Based on a miniature by Joseph Severn.

Purchased by the Trustees, March 1865. (194.)

To the waist, facing spectator.

Dimensions.—2 ft. 5 ins. by 2 ft.

(b.) ANOTHER PORTRAIT.

Electrotype from a plaster mould, taken from life, in the studio of Benjamin Robert Haydon under his superintendence.

This cast belonged to John Hamilton Reynolds, an intimate friend of John Keats, and devolved to his sister, Miss Charlotte Reynolds, of Hampstead, by whom it was presented to this Gallery, June 1883. (686.)

REV. JOHN KEBLE. 1792-1866.

Drawn in 1863 by George Richmond, R.A.

Divine and poet. Born at Fairford in Gloucestershire. Educated at Oxford and Fellow of Oriel College, curate of Southrop, and of Hursley, near Winchester, of which after his father's death in 1835, he became vicar until his death. According to Cardinal Newman Keble was "the true and primary author" of what is known as the Oxford Movement. By his hymns, which were published in 1827 under the title of "The Christian Year," and another volume in 1847 as "Lyra Innocentium," he won himself a permanent place among English poets. His sermons and writings had a powerful effect on the religious and intellectual development of his time.

Bequeathed, April 1896, by the artist. (1043.)

Bust, face three-quarters to the right.

Dimensions.—2 ft. 7½ ins. by 2 ft. 2 ins.

GEORGE KEITH, TENTH AND LAST EARL MARISCHAL OF SCOTLAND, 1693 P-1778.

Painted at Rome in 1752 by Placido Costanzi.

Served under Marlborough, and was a Captain of the Guards to Queen Anne. Being attainted for his share in the Insurrection of 1715, when he proclaimed the Pretender of Edinburgh, he lived many years in exile. He entered the Prussian service, and became, in 1751, Frederick the Great's Ambassador at Paris.

He received a pardon in 1759, when he returned to England; but speedily withdrew to the Continent. At Neufchatel in Switzerland, in 1762, he became the patron and friend of Rousseau. He died at Potsdam, having enjoyed the intimate friendship of Frederick II. of Prussia.

Transferred, June 1879, from the British Museum, to which it had been presented by Lord Glenbervie. (552.)

Small full-length standing figure, facing the spectator.

Dimensions.—1 ft. 5 ins. by 1 ft. $\frac{1}{2}$ in.

SIR HENRY KELLETT. *See* page 472, ARCTIC PORTRAITS.

JOHN PHILIP KEMBLE. 1757-1823.

Painted about 1795 by Gilbert Stuart.

Actor. A native of Prescott, in Lancashire. His father was manager of an itinerant company of actors, performing for the most part in Staffordshire and Warwickshire. John Kemble was educated at the English College at Douay, in France. He returned to England at the age of 19, and adopted the profession of the stage, first appearing in London in 1783 as Hamlet. In the ensuing years Mr. Kemble produced a series of Shakespeare's plays with a propriety of costume and richness of decoration which had never till that time been attempted, and with an effect and energy for which his great personal advantages and refined mental cultivation eminently qualified him. The classical parts of Coriolanus, Brutus, and Cato placed him without a rival. In Richard the Third and Macbeth he was also greatly admired, while his character and conduct in society were always such as to raise the theatrical profession to a very high standard. In the year 1817 Kemble took leave of the stage, and retired to Lausanne, in Switzerland, where he died.

Presented by John T. Delane, Esq., July 1858. (49.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 5 $\frac{1}{2}$ ins. by 2 ft.

(a.) ANOTHER PORTRAIT.

A bronze bust, modelled in Liverpool, in 1814, by John Gibson, R.A.

Presented by the artist, July 1862. (149.)

(b.) ANOTHER PORTRAIT.

Painted by Sir Thomas Lawrence, P.R.A.

As Hamlet in the Graveyard Scene.

This picture was exhibited at the Royal Academy in 1801, under the simple designation "Hamlet." At the death of the painter in 1830, it was, with the King's permission, exhibited at the British Institution, and in 1836 presented to the National Gallery by His Majesty King William IV. It should be noted that the actor's face is shown as he appeared in private life, without any theatrical disguise.

Deposited, November 1883, by the Trustees and Director of the National Gallery. (694.)

Full-length standing figure, facing the spectator.

Dimensions.—9 ft. 7½ ins. by 6 ft. 3 ins.

THOMAS KEN, BISHOP OF BATH AND WELLS. *See COLLECTIVE PORTRAITS, page 451, THE SEVEN BISHOPS.*

WILLIAM KENNEDY. *See page 472, ARCTIC PORTRAITS.*

H.R.H. EDWARD, DUKE OF KENT, K.G. 1767–1820.

Painted in 1818 by Sir William Beechey, R.A.

Fourth son of King George III. and father of Her present Majesty Queen Victoria. Married at Coburg, in 1818, to Her Serene Highness Victoria Maria Louisa, youngest daughter of the Duke of Saxe Coburg, and widow of the Prince of Leiningen. Died at Sidmouth.

Bequeathed by Lord Hatherley, and accepted by the Trustees, October, 1881. (647.)

To the waist, in uniform, face almost in profile to the right.

Dimensions.—2 ft. 5 ins. by 2 ft. ¼ in.

LLOYD, FIRST LORD KENYON. 1732–1802.

Painted by Sir Martin Archer Shee, P.R.A.

Lord Chief Justice of England. Born at Gredington, in Flintshire. After being articled to an attorney at Nantwich, he entered

at Lincoln's Inn in 1754, and was called to the bar in 1761. Having distinguished himself in 1780 by his defence of Lord George Gordon, he was in 1782 made Attorney-General, and elected M.P. for Hindon. In 1784 he became Master of the Rolls, and in 1788 succeeded Lord Mansfield as Chief Justice of the King's Bench, when he received a peerage. He died at Bath.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law, to whom it had been given in 1840. (469.)

To the waist, in Judge's robes, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft. ¼ in.

AUGUSTUS, VISCOUNT KEPPEL. 1725-1786.

Painted by Sir Joshua Reynolds, P.R.A.

Admiral. Second son of William Anne, second Earl of Albemarle. He entered the Navy at an early age, and served in the South Seas under Commodore Anson. After a long course of distinguished service in various parts of the world, he obtained, in 1778, the rank of Admiral of the Blue. In the same year Lord Sandwich, then presiding at the Admiralty, gave him command of a fleet destined to protect the English coast. A partial engagement took place with the French fleet, but no decisive result having been obtained, the nation felt dissatisfied. Charges and counter-charges were brought against each other by Admiral Keppel and his second in command, Sir Hugh Palliser. A court-martial was held at Portsmouth early in 1779, which resulted in the acquittal of Keppel, and a vote of censure on Sir Hugh. The services of Keppel were rewarded in 1782 by his elevation to the peerage as Viscount Keppel, and he was appointed First Lord Commissioner of the Admiralty.

This picture was presented by Keppel to his friend John Dunning, afterwards Lord Ashburton, in acknowledgment of his legal services during the Portsmouth trial. A second portrait, by the same painter, was presented in gratitude to Edmund Burke, who referred to it in his noble panegyric contained in an address to the Duke of Bedford.

Purchased by the Trustees, June 1864. (179.)

Half-length, in naval uniform, face three-quarters to the left.

Dimensions.—4 ft. 1 in. by 3 ft. 3½ ins.

THOMAS KILLIGREW. 1612-1683.

An old copy from a painting by Sir A. Van Dyck.

Wit, dramatist, and theatrical manager. British resident at Venice for Charles II. during the Commonwealth. Groom of the Bed-chamber to Charles II. at the Restoration. In 1660 manager of the first company of actors since the Restoration, who were known as the "King's servants," and builder of the first theatre in Drury Lane, opened in 1663. Master of the Revels and "King's jester."

Purchased by the Trustees, March 1892. (892.)

Half-length, with a dog, facing the spectator.

Dimensions.—3 ft. 6 ins. by 2 ft. 9½ ins.

JOHN KING, D.D. 1559 ?-1621.

Painted by Daniel Mytens.

Bishop of London. A very celebrated preacher in the reigns of Elizabeth and James. During his prelacy the statute for the burning of heretics was put in force for the last time. Bishop King was said to be "a great master of his tongue and pen," and was styled by James I. "the king of preachers." He was buried in St. Paul's, under a plain stone, with the single word "Resurgam" upon it.

Purchased, February 1882. (657.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 6 ins. by 1 ft. 11 ins.

PETER, FIRST LORD KING. 1669-1734.

Painted in 1720 by Daniel de Coning.

Lord Chancellor. Son of an Exeter tradesman, Jerome King. His mother Anne, daughter of Peter Locke, of a Somersetshire family, was cousin to the philosopher, John Locke. Peter King was brought up at a grammar school, and attended to his father's business. Encouraged by his learned relative, he published several theological works, and was sent to pursue his studies at the University of Leyden. In 1694 he was entered of the Middle Temple, and in 1698 called to the Bar. By the interest of Chief Justice Treby, he was returned to Parliament for Beeralston, 1701, and in 1704 inherited a considerable property, and all the

manuscripts of his cousin, John Locke. Peter King was elected Recorder of Glastonbury the following year, and in July 1708 became Recorder of London, and received the honour of knighthood. He was one of the managers for the Commons in the impeachment of Dr. Sacheverell in 1710, on which occasion he displayed considerable theological knowledge, and was subsequently called upon to defend Whiston. He rose in 1714, to be Chief Justice of the Common Pleas, and on the resignation of Lord Chancellor Macclesfield, was called to the woolsack. He was then raised to the peerage as Baron King of Oakham, in Surrey. Increasing infirmities compelled Lord King to withdraw from public life, and he resigned the Seal in November 1733.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law, to whom it had been given by Lord Lovelace in 1839. (470.)

Full-length standing figure, in judge's robes, face three-quarters to the right.

Dimensions.—6 ft. 5 ins. by 4 ft. 2 ins.

CHARLES KNIGHT. 1791-1873.

A marble bust, sculptured in 1874 by Joseph Durham, A.R.A.

Publisher and author. Born at Windsor. The son of a bookseller. He became a partner in his father's business, and devoted himself to rendering knowledge accessible to all classes. In 1832 he commenced the "Penny Magazine," and in 1838 the "Penny Cyclopædia," a work of great value. He was the editor of the "English Cyclopædia," and his "Pictorial Shakspeare" and "Popular History of England" are well known. "The Gallery of Portraits," commenced in 1833, under the superintendence of the Society for the Diffusion of Useful Knowledge, is frequently referred to in these pages.

Presented, May 1874, by his grandchildren, the sons and daughters of George and Mary Clowes. (393.)

JOHN KNOX. 1505-1572.

Painter unknown; but probably by an Italian artist.

The great apostle of the Scottish Reformation was born of obscure parents in East Lothian. He entered the University of St. Andrew's about 1524, and was admitted into priest's orders before the usual age,

It would be difficult within these limits to attempt any sketch of his theological or political career. A graphic account of his preaching towards the close of his life has been recorded by an eye-witness, James Melville, minister of Anstruther, as cited in Robertson's History: "He was very weak. I saw him every day " of his doctrine go *hulie* (slowly) and fair with a furring of " marticks about his neck, a staff in the one hand, and good " godlie Richart Ballenden holding him up by the *oxter* (under " the arm), from the abbey to the parish kirk; and he the said " Richart and another servant lifted him up to the pulpit, where " he behoved to lean at his first entrie; but ere he was done with " his sermon, he was so active and vigorous, that he was like to " *ding the pulpit in blads* (beat the pulpit to pieces), and fly out " of it." Knox died at Edinburgh, and was buried at St. Giles's Church. The Earl of Morton at the time of his funeral expressed his character in these few words:—"There lies he who never feared the face of man!"

Presented, April 1859, by his Grace the Duke of Buccleuch, K.G. (72.)

Half-length, face three-quarters to the left.

Dimensions.—Panel, 2 ft. 1½ ins. by 1 ft. 8¼ ins.

JOHN LAKE. BISHOP OF CHICHESTER. See COLLECTIVE PORTRAITS, page 451. THE SEVEN BISHOPS.

CHARLES LAMB. 1775-1834.

Painted in 1805 by William Hazlitt, the critic and essayist.

Wit, miscellaneous writer, and essayist. Born in the Inner Temple, London. Schoolfellow, at Christ's Hospital, of S. T. Coleridge, with whom and Lloyd, conjointly, he published his first poems in 1797. His daily occupation, from 1792 to 1825, was that of a clerk in the accountant's office of the East India Company. His best known works are "Specimens of English Dramatic Poets," 1808, and "The Essays of Elia," begun in the "London Magazine," 1820. Lamb, notwithstanding an impediment in his speech, was gifted with rare conversational powers, ready wit, and quaint humour. He never married, but affectionately devoted himself to cherish an elder sister, Mary, who was subject to periodical fits of insanity. With her he produced "Tales from Shakespeare," and "Mrs. Leicester's School." He died at Bay Cottage in Edmonton, where he was buried.

Originally the property of S. T. Coleridge, and subsequently of Mr. James Gillman, in whose house, at Highgate, Coleridge died.

Purchased by the Trustees, from Mr. Robert G. Moger of Highgate, November 1878. (507.)

To the waist, in a fancy dress, face nearly in profile to the right.

Dimensions.—2 ft. 6 ins. by 2 ft. $\frac{1}{2}$ in.

(a.) ANOTHER PORTRAIT.

Drawn in 1798, at the age of 23, by Robert Hancock.

The earliest known portrait of Lamb, drawn for Joseph Cottle of Bristol.

Purchased by the Trustees, May 1877. (449.)

To the waist, face in profile to the left.

Dimensions.—6 $\frac{1}{2}$ ins. by 5 $\frac{1}{2}$ ins.

(b.) ANOTHER PORTRAIT WITH HIS SISTER, MARY LAMB. 1764–1847.

Painted in 1834 by Francis Stephen Cary.

This group was painted at Cary's studio in Hart Street, Bloomsbury, during the visits of Charles and Mary Lamb to the Rev. H. F. Cary, father of the artist, at the British Museum. Mary Lamb, who was possessed of much literary genius herself, and to whom her brother devoted his life, survived him for thirteen years.

Presented, December 1895, by Edward Robert Hughes, Esq. (1019.)

Full-length figures, he seated at a table and his sister standing by him.

Dimensions.—3 ft. 9 $\frac{1}{2}$ ins. by 2 ft. 10 $\frac{1}{2}$ ins.

JOHN LAMBERT. 1619–1683.

Painted by Robert Walker.

A distinguished general in the Civil Wars. He was descended from a good family in Yorkshire, and studied for the law, but on the commencement of hostilities between the King and the Parliament, took service in the army of the latter. He was present at the battles of Marston Moor and Naseby, and later on gained a victory over the Scotch at Fife. He belonged to the Independent party, and refused to recognise the government of

Cromwell, who in consequence deprived him of his commission, but gave him a pension of 2,000*l*. He was the principal member of the "Committee of Safety" which opposed by military force the restoration of Charles II., and was in consequence thrown into the Tower. Being excepted from the Act of Indemnity he was tried and condemned, but, behaving with great submission, was reprieved and banished to the Island of Guernsey, where he resided during the remainder of his life.

Purchased by the Trustees, November 1867. (252.)

To the waist, in armour, face three-quarters to the left.

Dimensions.—Oval frame, 2 ft. 5 ins. by 2 ft.

JOSEPH LANCASTER. 1778-1838.

Painted by John Hazlitt.

Founder of the system of popular education known by his name. Born in Southwark. Lancaster was a member of the Society of Friends, and opened a school for neglected children about the year 1798, near the residence of his father, once a soldier in the Foot Guards, and at that time a basket-maker in Newington Butts. He afterwards established a school in St. George's Fields, where nearly a thousand children were to be seen assembled in one room in perfect order and silence. Having attracted the notice of the Duke of Bedford, in 1805, he was presented to King George III. at Weymouth, who on that occasion addressed the following memorable words to him: "I wish that every poor child in my dominions may be able to read his Bible." He died at New York.

Presented by his personal friend, Samuel Sharwood, Esq., April 1860. (99.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 5 ins. by 2 ft.

WALTER SAVAGE LANDOR. 1775-1864.

Painted by William Fisher.

Poet and general writer. Born at Warwick. Educated at Rugby and Oxford. Having sold his estates he, in 1808, went to Spain and fought as a volunteer in the Peninsular War. In 1815 he settled at Florence, and resided there the greater part

of his life. His best known work is the "Imaginary Conversations of Literary Men and Statesmen." His death occurred at Florence.

The following verses were addressed to the artist by Landor when he was sitting for this portrait:—

"Conceal not Time's misdeeds, but on my brow
Retrace his mark;
Let the retiring hair be silvery now
That once was dark;
Eyes that reflected images too bright
Let clouds o'ercast,
And from the tablet be abolished quite
The cheerful past."

Bequeathed by H. Crabb Robinson, Esq., F.S.A., March 1867. (236.)

Half-length seated figure, face three-quarters to the right.

Dimensions.—2 ft. 11½ ins. by 2 ft. 3¼ ins.

SIR EDWIN HENRY LANDSEER, R.A. 1802-1873.

Painted by Sir Francis Grant, P.R.A. (the dog's head by Sir Edwin Landseer).

Distinguished animal painter; third son of John Landseer, the engraver; born in London. He received his first instruction in art from his father, and afterwards studied at the Royal Academy, and under B. R. Haydon. At the age of 13 he obtained a medal from the Society of Arts, and exhibited for the first time at the Royal Academy in 1817. He was elected an Associate in 1827, and a full Academician in 1830. In 1850 he received the honour of knighthood; but on the decease of Sir C. Eastlake in 1865 declined the office of President of the Academy. A large number of his works have been engraved, chiefly by his brother Thomas Landseer, A.R.A. He died at St. John's Wood, and was buried in St. Paul's Cathedral. In the following year his collected works were exhibited at Burlington House.

Presented, May 1890, by Henri, Marquis de Rochefort-Luçay. (834.)

Standing figure nearly to the knees, face three-quarters to the left.

Dimensions.—3 ft. 9½ ins. by 2 ft. 11½ ins.

(a.) ANOTHER PORTRAIT.

Drawn at the age of 50, by Sir Francis Grant, P.R.A.

Sketched in pen and ink, from the life, on white paper.

The pheasants and woodcock were etched by Sir Edwin as headings for game-cards in use at Woburn Abbey.

These sketches formed part of the collection of the works of Sir Edwin Landseer, exhibited at Burlington House in 1874, No. 2 of the catalogue.

Presented, July 1876, by Charles Viscount Hardinge. (436.)

To the waist, with palette, face nearly in full.

Dimensions.—8½ ins. by 10½ ins.

(b.) ANOTHER PORTRAIT.

Sketch in oils by Sir Francis Grant, P.R.A.

Stated by the artist to be the first study, done at one sitting, for the large portrait in this gallery (No. 834), but more probably a study for the portrait formerly in the possession of Mr. Hills.

Presented, December 1895, by Sir Richard Quain, Bart., M.D., F.R.S. (1018).

Half-length, with palette, almost facing the spectator.

Dimensions.—1 ft. by 10 ins.

(c.) ANOTHER PORTRAIT.

Painted by J. Ballantyne, R.S.A.

Represented in Baron Marochetti's studio, modelling one of the Trafalgar Square Lions. They were placed in Trafalgar Square, 31st January 1867.

Presented, May 1890, by Wm. Agnew, Esq. (835.)

Dimensions.—2 ft. 7½ ins. by 3 ft. 8½ ins.

EDWARD WILLIAM LANE. 1801-1876.

A plaster statue, in Egyptian costume, modelled by his brother, Richard James Lane, A.R.A.

Arabic scholar. Born at Hereford. Published a "Description of Egypt" from notes made during his own travels, when he adopted the native dress, and also "Account of the Manners

and Customs of the ancient Egyptians." Translator and editor of "The Thousand and One Nights."

Presented, June 1893, by his great-nephew, Stanley Lane Poole, Esq. (940.)

WILLIAM PETTY, FIRST MARQUESS OF LANSDOWNE. 1737-1805.

Painted by Sir Joshua Reynolds, P.R.A.

Better known as Earl of Shelburne. One of the foremost statesmen of his time. In early life he served as a volunteer under Prince Ferdinand. Subsequently he was distinguished by the confidence and friendship of the great Lord Chatham, in whose administration of 1766 Lord Shelburne filled the office of Secretary of State. His removal from office in the autumn of 1768 by Lord Chatham's colleagues was one main motive for Lord Chatham's own resignation which ensued. For many years Lord Shelburne continued one of the principal and most eloquent adversaries of Lord North in the House of Peers. On the fall of Lord North, in 1782, he became Secretary of State under Lord Rockingham; and on the death of Lord Rockingham, a few months afterwards, he was himself named Prime Minister, but his administration endured no longer than the month of April following. In 1784 he was created Marquess of Lansdowne, but he was never again appointed to any public employment, and his concluding years were in a great measure devoted to the pursuits of art and literature.

Presented by his son, the Marquess of Lansdowne, K.G., June 1858. (43.)

To the waist, in peer's robes, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

HENRY PETTY-FITZMAURICE, THIRD MARQUESS OF LANSDOWNE, K.G. 1780-1863.

Painted in 1806 by Henry Walton.

Born at Shelburne House. Lord Henry Petty was son of the first Marquess. He was educated, first at Westminster, and afterwards at Edinburgh, where his studies were directed by Dugald Stewart. He thence proceeded to Trinity College, Cambridge, where he graduated in 1801. After travelling a few months on the continent, he entered into public life, and shortly

after attaining his majority, was returned to Parliament, under his father's influence, as member for Calne. Lord Henry Petty, on the accession of the Whigs to office under Lord Grenville and Mr. Fox in 1806, was nominated Chancellor of the Exchequer, and at the same time returned to Parliament as member for the University of Cambridge, in succession to Mr. Pitt. Lord Henry Petty resigned, together with his colleagues, in the spring of 1806, and by the chances of party remained out of office for more than 20 years. During the interval, however, namely in 1809, he succeeded his half-brother in the Lansdowne peerage. In 1827 Lord Lansdowne became Home Secretary in Mr. Canning's administration, and filled several other high Cabinet offices, between that period and his retirement under the pressure of age in 1852. During this period his mild wisdom, his calmness, sagacity, good temper, and good taste became especially conspicuous. It may be said that he led the House of Lords, in very trying times, without making any personal enemy. Lord Lansdowne was also, even beyond the sphere of politics, a nobleman of very extended taste and knowledge, and showed himself a most liberal patron of literature, science, and the fine arts. He was a foundation Trustee of this Gallery. He died at Bowood.

Purchased by the Trustees, June 1864. (173.)

To the waist, face almost in profile to the right.

Dimensions.—2 ft. 5 ins. by 2 ft.

For other portraits, see COLLECTIVE PORTRAITS, page 459; THE HOUSE OF COMMONS, and page 465, THE FINE ARTS COMMISSION.

DIONYSIUS LARDNER, F.R.S., LL.D. 1793-1859.

Miniature painting by Miss Fortunée De Lisle.

Scientific writer. Born at Dublin. In 1828 elected Professor of Natural Philosophy in University College, London. In 1825 commenced "The Cabinet Encyclopædia," completed in 1849 in 133 volumes. Also edited "The Edinburgh Cabinet Library," and "The Museum of Science and Art," and many other scientific works.

Presented, April 1896, by his son, George Darley Lardner, Esq. (1039.)

Seated figure, face three-quarters to the left.

Dimensions.—5½ ins. by 4¼ ins.

HUGH LATIMER, D.D. 1485?-1555.

Painted in 1555 by an unknown artist.

Bishop of Worcester. Protestant martyr. Born at Thurstaston in Leicestershire. Educated at Cambridge. The martyrdom of Bilney at Norwich inspired him with courage to urge King Henry VIII to render the Bible accessible to all classes. Through the influence of Queen Anne Boleyn, and Thomas Cromwell, Earl of Essex, he was raised in 1535 to the Bishopric of Worcester, which, after three years, from motives of conscience, he resigned. Latimer was a popular preacher, and his freedom of speech was at that time in no way displeasing to the King. After the fall of the Earl of Essex, he was committed to the Tower, and only released in the reign of Edward VI. when he resided with Cranmer at Lambeth. In the reign of Queen Mary he became again a close prisoner. He was conveyed with his friends Ridley and Cranmer to Oxford. There, at a conference in St. Mary's Church, he appeared in his prison attire, wearing a cap on his head close buttoned, a pair of spectacles hanging at his breast, a New Testament under his arm, and a staff in his hand. After formal degradation, he was brought with Ridley to the stake, October 16th, in his 83rd year, when he uttered the memorable words to his companion, "Be of good cheer, brother, we shall this day kindle such a torch in England, as I trust, shall never be extinguished." His sermons were first printed collectively in 1549.

Purchased by the Trustees from the Church House at Canterbury, March 1870. (295.)

Half-length, facing the spectator.

Dimensions.—1 ft. 9½ ins. by 1 ft. 4½ ins.

WILLIAM LAUD, D.D. 1573-1645.

Copied by Henry Stone from the original picture by Van Dyck at Lambeth Palace.

Archbishop of Canterbury. Born at Reading. Was the son of a clothier, and received his early education in the Free Grammar School of his native town, whence in 1589 he was removed to St. John's College, Oxford, of which College he, in 1611, was appointed President. Passing through a long gradation of ecclesiastical honours he finally, in 1633, became Archbishop of Canterbury and Chancellor of the University of Dublin. The zeal which he displayed for church conformity, and his endeavours to introduce the English liturgy into Scotland, were, no doubt, honest and sincere, but cannot be regarded as prudent or

discreet. His conduct raised against him a host of angry enemies. At the commencement of the Long Parliament he was impeached by the Commons, and sent to the Tower. He was brought to trial in March 1644, and defended himself throughout with courage and ability. The judges gave it to be understood that the charges contained no legal treason; whereupon the Commons changed the impeachment into an ordinance for his execution, to which the Lords assented. He suffered death on Tower Hill with courage and piety.

There is a curious reference to Laud's own portrait in his diary published with the "History of the Troubles of Archbishop Laud," Oct. 27th, 1640: "In my upper study hung my picture, taken " by the life, and coming in I found it fallen down upon the face " and lying on the floor, the string being broken by which it was " hanged against the wall. I am almost every day threatened " with my ruin in Parliament, ' God grant this be no omen.' "

Purchased by the Trustees, March 1864. (171.)

Standing figure to the knees, facing the spectator.

Dimensions.—3 ft. 11½ ins. by 3 ft. ½ in.

JOHN LAW, OF LAURISTON. 1671-1729.

Painted by Alexis Siméon Belle.

Projector of the Mississippi Scheme in France. The son of a wealthy goldsmith of Edinburgh. After killing an adversary in a duel, Law went to Paris, and having there obtained the patronage of the Regent Duke of Orleans, established his bank in 1716, by Royal authority. This system, called the Mississippi Scheme, was principally based on the issue of a paper currency, with a view of paying off the French national debt, which at that time amounted to 1,500 millions of livres. This system, promising at first, came to a sudden and ruinous crash within a very few months, and Law withdrew abruptly to Brussels. After wandering through various countries of Europe, he finally settled at Venice, and died there in poverty. When at the height of his power, Voltaire thus wrote of him, "I have seen him come to Court followed humbly by dukes, by marshals, and by bishops." Early in 1720, having embraced the Roman Catholic faith, he had been appointed Comptroller General of the Finances in France.

Purchased by the Trustees, March 1865. (191.)

To the waist, face three-quarters to the right.

Dimensions.—Oval frame, 2 ft. 7½ ins. by 2 ft.

SIR HENRY MONTGOMERY LAWRENCE, K.C.B. 1806-1857.

A miniature on ivory by a native Indian artist.

Defender of Lucknow. Elder brother of Lord Lawrence, the Governor-General of India. He was born in Ceylon and educated at Addiscombe. Having served with distinction under Sir George Pollock during the Cabul campaign of 1843, he was appointed in 1846 British Resident at Lahore, and made K.C.B. in 1848. In 1849 he was, with his brother John Lawrence and Charles G. Mansel, Governor of the Punjaub, but resigned in 1853. On the annexation of Oude in 1856, Sir Henry became Chief Commissioner of that Kingdom. He died in the Residency of Lucknow from the effects of a wound received during the Mutiny.

This appears to be the earliest portrait known of this distinguished commander.

Presented, November 1884, by the Viscount Hardinge, F.S.A. (727.)

To the waist, face three-quarters to the left.

Dimensions.— $4\frac{1}{2}$ ins. by $3\frac{1}{4}$ ins.

JOHN LAIRD MAIR, LORD LAWRENCE, G.C.B., K.C.S.I., D.C.L., LL.D., 1811-1879.

Painted by George Frederick Watts, R.A.

Governor-General of India. Educated at Foyle College, Londonderry, and at Haileybury. He went out to India in 1829, and his brilliant abilities were first displayed in the capacity of Commissioner of the provinces added to the Indian Empire after the first Sikh war. On the annexation of the Punjaub in 1849 he was appointed Chief Commissioner of that great province, which by the admirable reorganisation effected by him and his fellow-commissioners, was so completely reconciled to British rule, that it remained faithful throughout the great Mutiny of 1857. For his distinguished services during that eventful period Lawrence was rewarded with a baronetcy and the Grand Cross of the Bath, and in 1863 he succeeded Lord Elgin as Governor-General of India. On his retirement in 1869 he was raised to the peerage as Baron Lawrence of the Punjaub. After his return to England Lord Lawrence took an active interest in educational questions, and was chairman of the London School Board from 1870 to 1873. He died in London.

Presented, December 1895, by the artist. (1005.)

Bust, facing the spectator.

Dimensions.—2 ft. by 1 ft. 8 ins.

ANOTHER PORTRAIT.

A terra-cotta bust, modelled by Sir J. E. Boehm, Bart., R.A.

Presented, July 1885, by the artist. (786.)

Dimensions.—2 ft. 1½ ins.

STRINGER LAWRENCE. 1697-1775.

Painted by Thomas Gainsborough, R.A.

General. A gallant soldier, who, after distinguishing himself in the contest between Great Britain and Spain, and attaining the rank of Major, was selected by the East India Company to command their forces against the French on the coast of Coromandel. He was the first to establish military discipline, and contributed greatly towards the permanent security of our Indian possessions, especially by his defence of Trichinopoly and the reduction of Pondicherry. At Trichinopoly he was ably supported by Robert Olive, who served second in command under him. Lawrence held sway in India during a period of twenty years, from 1746 to 1766. A monument to commemorate his services was erected by the East India Company in Westminster Abbey, and his statue, at first placed in the court room of the East India House, London, is now in the India Office, Whitehall.

Presented, February 1888, by Colonel Henry Yule, C.B., R.E. (Bengal), a member of the Council of India. (777.)

To the waist, in uniform, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

SIR THOMAS LAWRENCE, P.R.A. 1769-1830.

A copy, by Richard Evans, from the unfinished picture by Sir Thomas Lawrence, now in the possession of the Royal Academy of Arts.

Portrait painter. Born at Bristol, the son of an innkeeper at Devizes. At the early age of 10 he began to take crayon portraits at Oxford, and soon after established himself at Bath, where he met with extraordinary success. In his 17th year he commenced oil painting, and in 1787 entered as a student at the Royal Academy. He was elected an Associate in 1791, and a full Academician in 1794. On the death of West in 1820, he was appointed President. He formed a fine collection of drawings by the great masters, which was dispersed after his death; but many of the best have happily been recovered, and

secured for our public collections. He died in Russell Square, and was buried in St. Paul's Cathedral. He was never married.

The left-hand, with the palette and brushes, were added by Mr. Evans at the request of the Trustees, to distinguish it from the other picture. The interval of nearly 40 years will account for the difference in the manipulation.

Purchased from Mr. Evans by the Trustees, June 1868. (260.)

Standing figure to below the waist, face nearly in full.

Dimensions.—2 ft. 11 ins. by 2 ft. 2½ ins.

ANOTHER PORTRAIT.

A marble bust, sculptured in 1830 by E. H. Baily, R.A.

Purchased by the Trustees, May 1867. (239.)

SIR AUSTEN HENRY LAYARD, G.C.B. 1817-1894.

Drawn by George Frederick Watts, R.A.

Explorer and diplomatist. Famous for his excavations at Nineveh and Babylon, the main results of which are deposited in the British Museum. Entered Parliament in 1852, and served as Under Secretary for Foreign affairs and First Commissioner of Works. Ambassador at Constantinople from 1877 to 1880.

Presented, December 1895, by the artist.

Head, three-quarters to the right.

Dimensions.—2 ft. by 1 ft. 8 ins.

SIR WILLIAM LEE. 1688-1754.

Copied by C. F. Barker, in 1845, after Vanderbank's portrait of 1738.

Lord Chief Justice of England. Second son of Sir Thomas Lee, Baronet, of Hartwell, Buckinghamshire. Educated at Oxford. Entered July 1703, at the Middle Temple, whence, in 1717, he removed to the Inner Temple, and proceeded barrister. He was Latin Secretary to King George I., and constituted a Judge of the King's Bench in 1730. He presided as Chief Justice of the King's Bench from 1737 to the year of his death, a period of 17 years, during which time he tried the persons

implicated in the Jacobite Rebellion of 1745. He was buried at Hartwell.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (471.)

Full length standing figure, in judge's robes, face three-quarters to the left.

Dimensions.—7 ft. 10 ins. by 4 ft. 9½ ins.

JOHN LEECH. 1817-1864.

Drawn in water-colours by Sir John E. Millais, Bart., R.A.

Artist and caricaturist. Born in London, and educated at the Charterhouse; he studied medicine, but an inclination for art prevailed, and in 1840 he began to contribute drawings to the magazines. He was associated with George Cruikshank in illustrating the *Ingoldsby Legends*. In 1841 Leech made his first appearance in "Punch," to which he ever afterwards steadily adhered. He was gifted with great facility of invention. His designs were subtle illustrations of human character, and afforded records of political history in the most amusing form. His political caricatures were not open, like those of Gillray and Rowlandson, to the charge of exaggeration and want of taste, but in all his compositions there was a tendency to elegance and refinement. Leech was always of a highly nervous temperament, and the constant demand upon his strength overtaxed his powers, and he died at a comparatively early age from overwork.

Purchased by the Trustees, June 1892. (899.)

Bust, face three-quarters to the left.

Dimensions.—10½ ins. by 8½ ins.

ANOTHER PORTRAIT.

Plaster bust, modelled by Sir J. E. Boehm, Bart., R.A. }

Purchased by the Trustees, March 1891. (866.)

FRANCIS GODOLPHIN OSBORNE, MARQUESS OF CARMARTHEN, AFTERWARDS FIFTH DUKE OF LEEDS. 1751-1799.

Painted by George Knapton.

His name Godolphin indicates the family from which, through his mother, he was descended. He thereby was a great grandson of the illustrious John Duke of Marlborough. He sat in

Parliament for Eye and for Helston 1774 and 1775, and was called to the Upper House in 1776 as Baron Osborne of Kiveton. Lord Carmarthen held office in the Royal Household. He was appointed Secretary of State for Foreign Affairs under Mr. Pitt in 1783 and resigned office in 1791. The Marquess of Carmarthen was described by Mr. Adams, the American Minister, as "a modest amiable man, much esteemed by the Foreign Ministers as well as the nation." Mrs. Montagu admired him as "most polite and pleasing in his manners." He was a leading member of the Society of Dilettanti, and appears in one of the groups of its members, painted by Sir Joshua Reynolds in 1769. It may have been his enthusiasm for Art that led him to invite M. de Calonne to meet the French ambassador at dinner, an event which created much sensation at the time. He succeeded his father in the dukedom 1789.

Presented, June 29th, 1888, by Walter, 4th Earl of Chichester. (801.)

To the waist, in masquerade dress, face three-quarters to the left.

Dimensions.—2 ft. 3½ ins. by 2 ft. 11 ins.

THOMAS OSBORNE, FIRST DUKE OF LEEDS, K.G. 1631-1712.

Drawn and engraved from the life by Robert White.

Statesman. Only surviving son of Sir Edward Osborne, Bart., of Kiveton, Yorkshire. Elected M.P. for York, 1665. Succeeded Lord Clifford as Lord High Treasurer in 1673, and in the following year was created Earl of Danby. For five years Danby practically governed the country. Becoming unpopular, he was impeached for corruption and misgovernment at the instigation of the Earl of Shaftesbury in 1678, and thrown into prison, where he remained for several years. Lord Danby took a prominent part in the Revolution, and was in 1689 created Marquess of Carmarthen, and in May 1694 promoted to the dukedom of Leeds. After the accession of Queen Anne he joined the High Church party and avowed himself a supporter of Dr. Sacheverell.

Purchased by the Trustees, March 1881. (631.)

To the waist, in Garter robes, face three-quarters to the right.

Dimensions.—1 ft. 3½ ins. by 10½ ins.

COLONEL WILLIAM LEGGE. 1609?-1672.

Painted by Jacob Huysman.

Royalist. Quitted Ireland at an early age, to serve in the wars of Gustavus Adolphus and Prince Maurice. On the accession of

Charles I., he received appointments in the Royal household, and throughout the Civil War maintained a steady allegiance to the Crown. In 1644 Legge was successfully appointed Governor of Chester and of Oxford, relinquishing the latter for personal attendance on the King, which terminated in 1647 at the Isle of Wight. The King afterwards recognised his fidelity in a special message to Prince Charles. Legge was wounded, and taken prisoner at Worcester in 1651. After the Restoration, he declined a peerage, and died at his house in the Minorities, near the Tower of London.

Presented, July 1878, by his descendant William Walter Legge, fifth Earl of Dartmouth. (505.)

Standing figure more than half-length, in buff coat, face three-quarters to the right.

Dimensions.—4 ft. by 3 ft. 3 ins.

ROBERT DUDLEY, EARL OF LEICESTER, K.G. 1531-1588.

Painter unknown.

One of Queen Elizabeth's earliest favourites, and the only one who succeeded in retaining her favour to the close of his career. His magnificence and prodigality are well depicted in Sir Walter Scott's romance of "Kenilworth." Robert Dudley was son of John Dudley, created Duke of Northumberland during the reign of Edward VI., and grandson of the rapacious minister whose name is ignominiously associated with that of Empson in the annals of Henry VII.'s reign. His brother, Lord Guildford Dudley, married and suffered death with the unfortunate Lady Jane Grey. In 1585 the Earl of Leicester (so created in 1564) was appointed lieutenant-general of the forces sent to assist the Dutch against the Spaniards. His expedition at first gained several advantages, but failed in an attempt at Zutphen, under the walls of which his nephew, the gallant Sir Philip Sidney, fell. In 1588 he was placed at the head of the army raised to resist the expected invasion of the Spaniards, and was mentioned by name as lieutenant-general in Queen Elizabeth's famous speech at the review of her troops at Tilbury. He died at Cornbury, in Oxfordshire.

Purchased by the Trustees, June 1860. (105.)

To the waist, face three-quarters to the right.

Dimensions.—1 ft. 7 ins. by 1 ft. 2½ ins.

ANOTHER PORTRAIT.

Painted by Federigo Zuccaro.

Purchased by the Trustees, May 1877. (447.)

Half-length standing figure, face three-quarters to the left.

Dimensions.—3 ft. 6 ins. by 2 ft. 8 ins.

FREDERIC, LORD LEIGHTON OF STRETTON, P.R.A., 1830-1896.

Painted by George Frederick Watts, R.A.

Eminent painter. Born at Scarborough. Studied painting at Rome, Florence, Frankfort-on-the-Maine, and Brussels. In 1855 exhibited his great picture, "Cimabue's Madonna carried in Procession through Florence." Elected R.A. 1869, and President of the Royal Academy, 1878, in which capacity he acted as a Trustee of this Gallery. For his numerous services to his country and to the cause of Art, Leighton was created a Baronet in 1886, and in January 1896, elevated to the Peerage, being the first painter upon whom this honour has been conferred. He died before taking his seat in the House of Lords, and is buried in St. Paul's Cathedral.

Presented by the artist, July 1896. (1049.)

Seated figure almost half-length, face in profile.

Dimensions.—3 ft. 3¼ ins. by 2 ft. 5¼ ins.

SIR PETER LELY. 1617-1680.

Painted by himself.

The chief painter of the Reign of Charles II. The name of his father, a captain of infantry, was Van der Faes. He was born at Soest in Holland, and studied under Grebber at Haerlem. He came to England in 1643, and the King sat to him. Among his best early portraits is one of Oliver Cromwell. During the reign of Charles II. he painted all the beauties of the Court. He died suddenly whilst painting the Duchess of Somerset, and was buried in Covent Garden Church. The bust on his monument was carved by Grinling Gibbons, and his epitaph written by Flatman.

Purchased by the Trustees, November 1893. (951.)

Head only, face three-quarters to the right.

Dimensions.—1 ft. 6½ ins. by 1 ft. 2½ ins.

MARGARET DOUGLAS, COUNTESS OF LENOX. 1515-1578.

Painter unknown.

Daughter of Margaret Tudor, daughter of King Henry VII. by her second husband, Archibald Douglas, Sixth Earl of Angus; married in 1544 to Mathew Stuart, Earl of Lenox, by whom she was mother of Henry, Lord Darnley, and grandmother of King James I. Buried in Westminster Abbey.

Presented, February 1875, by Dr. Hugh Diamond, F.S.A., in fulfilment of the wishes of Theresa, his late wife. (401.)

Bust, face three-quarters to the left.

Dimensions.—Panel, 1 ft. 3 ins. by 11¼ ins.

ANOTHER PORTRAIT.

Sculptor unknown.

Electrotyped from the alabaster effigy on her monument in Westminster Abbey.

Purchased by the Trustees, November 1872. (358.)

WILLIAM LENTHALL. 1591-1662.

Painter unknown.

Speaker of the House of Commons. Born at Henley-on-Thames. Entered a commoner at St. Alban's Hall, Oxford, and studied law at Lincoln's Inn. He was elected in 1639 to represent Woodstock during the Long Parliament, and chosen Speaker, which office he filled until Cromwell dismissed the Parliament in 1653. He occupied the chair, January 4th, 1642, when King Charles entered the House to demand the surrender of the Five Members. After the death of the Protector, Lenthall (who resided in the Speaker's house, then in Chancery Lane) reassembled the Parliament, December 26th, 1659. In the ensuing month of February, however, the Long Parliament dissolved itself, and on the Restoration Lenthall retired into private life.

Purchased by the Trustees, April 1857. (12.)

Seated figure to below the knees, in robes, face three-quarters to the right.

Dimensions.—4 ft. 8 ins. by 3 ft. 8 ins.

HUBERT LE SUEUR. 1595?-1650?

An electrotype impression of a rare medal by Warin.

A native of Paris. Came to England about 1628, and executed the statue of Charles I. at Charing Cross. He was employed by the King, Archbishop Laud, the Earl of Portland, and others. His works in bronze and copper have great merit.

Presented, February 1893, by Lionel Cust, Esq., M.A., F.S.A. (939.)

MATTHEW GREGORY LEWIS, M.P. 1775-1818.

Painted by H. W. Pickersgill, R.A.

Generally known as "Monk Lewis;" romance writer and dramatist. Author of "The Monk," "Tales of Wonder," and

"The Castle Spectre." Educated at Westminster and at a German university. He afterwards obtained a seat in Parliament for the borough of Hindon, but made no figure in the House. His style of writing is thus signalised by Byron in "English Bards and Scotch Reviewers":—

"Oh wonder-working Lewis! Monk or Bard,
Who fain wouldst make Parnassus a churchyard!"

His personal appearance in the year 1798 is described by Sir Walter Scott: "Matt had queerish eyes—they projected like those of some insects, and were flattish on the orbit. His person was extremely small and boyish. He was indeed the least man I ever saw to be strictly well and neatly made." "He was a child, and a spoilt child, but a child of high imagination: and so he wasted himself on ghost stories and German romances. He had the finest ear for rhythm I ever met with—finer than Byron's."—*Lockhart's Life of Scott*, vol. ii. p. 12.

He died at sea in returning from his possessions in Jamaica.

Purchased by the Trustees, March 1876. (421.)

Half-length seated figure, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft. ¼ in.

WILLIAM LIGHT. 1784-1838.

Drawn by George Jones, R.A.

Colonel in the army. Served in the Peninsular war. First Governor of the Colony of South Australia and founder of the city of Adelaide, where he was buried. →

Head slightly turned to the left.

Dimensions.—5½ ins. by 4½ ins.

EDWARD FIENNES DE CLINTON, FIRST EARL OF LINCOLN, K.G.
1512-1585.

Painted by Cornelius Ketel.

Lord High Admiral of England. Married to Lady Talboys, mistress of Henry VIII. Commanded the fleet under Edward VI., Mary, and Elizabeth. Buried at Windsor.

Purchased by the Trustees, June 1892. (900.)

Seated figure, face three-quarters to the left.

Dimensions.—3 ft. by 2 ft. 6 ins.

EDWARD, LORD LITTLETON (or LYTTTELTON) of MOUNSLOW.
1589-1645.

Copied from Van Dyck.

Lord Keeper. Son of Edward Littleton, Chief Justice of North Wales. Born at Mounslow, in Shropshire. He was educated at Christ Church, Oxford, and called to the bar at the Inner Temple. He succeeded his father as Chief Justice of North Wales in 1621, and was elected Recorder of London, 1631. He was made Solicitor-General, and knighted in 1634, and promoted to be Chief Justice of Common Pleas, 1640. On the flight of Lord Keeper Finch, the Seal was delivered to Littleton in January 1641, when he was created Lord Littleton of Mounslow or Munslow. The trying circumstances in which he was placed, at the beginning of the contention between the King and the Parliament, affected his bodily health. He followed the King to York, having sent on the Great Seal before him, but was depressed in spirit. He afterwards became colonel of a regiment of foot-soldiers, consisting of gentlemen of the legal profession. His first wife was Anne, daughter of John Lyttelton, of Frankley. He was buried in the Cathedral of Christ Church, Oxford.

Clarendon says of him. "He was a handsome and a proper man, of a very graceful presence, and notorious for courage, which in his youth he had manifested with his sword. He was exceedingly versed in Records, in studying and examining whereof he had kept Mr. Selden company."

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law, to whom it had been given by Mr. Ray, in 1844. (473.)

Half-length, in judge's robes, face three-quarters to the right.

Dimensions.—4 ft. $7\frac{1}{2}$ in. by 3 ft. $3\frac{1}{2}$ ins.

DAVID LIVINGSTONE, LL.D., D.C.L. 1813-1873.

Drawn in 1857 by Joseph Bonomi.

African traveller and missionary. Born at Blantyre, near Glasgow. He worked when young in the cotton mills in that town, but resolving to devote himself to missionary work, offered himself in 1838 to the London Missionary Society, and was sent out to Port Natal. Here he met the Rev. Robert Moffat, whose daughter he afterwards married. He spent his life in exploring the interior of Africa, and on two occasions, in 1865 and 1870, expeditions were sent out in search of him. He died of dysentery at Ilala, near Lake Bangweolo. Buried at Westminster Abbey.

Livingstone wrote "Travels and Researches in South Africa," published in 1857, and "Expedition to the Zambesi," in 1865. His "Last Journals" were published after his death.

Presented, March 1874, by William Smith, Esq., F.S.A. (386.)

Bust in profile to the right.

Dimensions.—7½ ins. by 6½ ins.

ANOTHER PORTRAIT.

Painted by Frederick Havill.

Presented, April 1896, by John Lillie, Esq. (1040.)

Seated figure to below the knees, face three-quarters to the left.

Dimensions.—3 ft. 8½ ins. by 2 ft. 10 ins.

WILLIAM LLOYD, D.D. 1627-1717.

Drawn and engraved from the life by David Loggan.

Bishop of St. Asaph. One of the seven bishops who were sent to the Tower in 1688. He was the son of Richard Lloyd, rector of Tilehurst, Berkshire, and was educated at Oxford; he was for some years vicar of St. Martin's-in-the-Fields, Westminster, and became Bishop of St. Asaph in 1680. He was subsequently translated successively to the sees of Lichfield and Worcester. Lloyd was a man of great learning, and aided Dr. Burnet with materials for his History of the Reformation. He died at the age of 90, at Hartlebury Palace, the residence of the Bishops of Worcester.

Purchased by the Trustees, March 1881. (633.)

To the waist, face three-quarters to the right.

Dimensions.—11½ ins. by 8½ ins.

For another portrait see COLLECTIVE PORTRAITS, page 451.
THE SEVEN BISHOPS.

JOHN LOCKE. 1632-1704.

Painted by T. Brownover.

Philosopher. The son of a lawyer and steward. Born at Wrington, near Bristol. Through the interest of Colonel Popham he was sent to Westminster School, and in 1652 was elected into

Christ Church, Oxford, where he took his degree of Master of Arts in 1658. In 1664 Locke visited Berlin as Secretary to Sir Walter Vane, but returned within the year to Oxford, where meeting Lord Ashley, afterwards Earl of Shaftesbury, he accepted his invitation to reside in his house. In 1668 Locke accompanied the Earl of Northumberland on a tour to France, and in 1669 was employed to draw up a Constitution for the Government of Carolina for Shaftesbury, who was one of the "lords proprietor." His great work on the Human Understanding was first undertaken in 1670. When Lord Shaftesbury became Lord Chancellor in 1672, Locke was appointed Secretary of Presentations to Benefices. In 1684, amidst the political storms of the times, he was deprived of his studentship at Oxford. During the reign of James II. he was formally proscribed, and resided in Holland, where he enjoyed the intimate acquaintance of Limborch, Le Clerc, and other learned men. At the Revolution of 1688 he returned to England in the suite of the Princess Mary. In the following year was published his "Essay on the Human Understanding," and in 1695 appeared his "Treatise on the Reasonableness of Christianity as delivered in the Scriptures." Locke was the founder in England of modern metaphysical inquiry, and "he stood up, in other works also, as the champion of intellectual liberty, vindicating the rights of Reason in politics and in religion."

Purchased by the Trustees, November 1860. (114.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 5 ins. by 2 ft.

ANOTHER PORTRAIT.

An unfinished sketch, after Sir G. Kneller.

Transferred, June 1879, from the British Museum, to which it had been presented by Matthew Maty, M.D. (550.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 5 ins. by 2 ft. $\frac{1}{2}$ in.

ROBERT STEWART, SECOND MARQUESS OF LONDONDERRY.
1769-1822.

A marble bust sculptured by Sir Francis Chantrey, B.A.

Statesman and diplomatist. Generally known as Viscount Castlereagh. Born at Mount Stewart, County Down, Ireland. He began his career by strenuous efforts to promote the parliamentary union of Ireland with Great Britain, and was a zealous

supporter of the measures of Mr. Pitt. On the fall of Napoleon he was present, as plenipotentiary representative of Great Britain, at the Congress of Vienna in 1814, for the settlement of the terms on which the general pacification of Europe was to be based. In his latter days he was engaged in a ceaseless conflict with the revolutionary spirit in his native country. Lord Castlereagh succeeded his father as Marquess of Londonderry in 1821. He died in the following year, by his own hand, at Fooks Cray, in Kent, and was buried in Westminster Abbey.

Purchased by the Trustees, June 1883. (687.)

ANOTHER PORTRAIT.

Painted by Sir Thomas Lawrence, P.R.A.

Purchased by the Trustees, March 1892. (891.)

Half-length, facing the spectator.

Dimensions .—2 ft. 6 ins. by 2 ft. 1 in.

JAMES LONSDALE. 1777-1839.

Marble bust sculptured in 1844 by Edward Hodges Baily, R.A.

Portrait painter. Born in Lancashire. He came early to London, where he was received as a pupil in the house of Romney, and became also a student in the schools of the Royal Academy. He devoted himself with great success to portraiture and purchased a house in Berners Street previously occupied by Opie, where he resided during the remainder of his life. He painted one large historical picture of King John signing Magna Charta, which is at Arundel Castle. He was one of the founders of the Society of British Artists, and exhibited at their rooms from the year 1824. He was also painter to the Beefsteak Society, a celebrated convivial fraternity.

Presented, June 1887, by Mrs. Lonsdale, in fulfilment of the wishes of her late husband, James John Lonsdale, Esq., Recorder of Folkestone. (770.)

ALEXANDER WEDDERBURN, LORD LOUGHBOROUGH. *See* ROSSLYN.

SIMON FRASER, LORD LOVAT. 1666-1747.

Painted by William Hogarth.

Jacobite. Chief of the Fraser clan. His active, wily, and intriguing temper gave him great ascendancy in the Highlands.

He obtained from the established Government not merely a peerage as Lord Lovat, but also the post of Governor of Inverness and Lord Lieutenant of the county. Nevertheless, he continued during many years in secret and confidential correspondence with the exiled family. Finally, in 1745, having taken part, though even then not openly, with the young Prince Charles Edward, he was arrested, conveyed to London, and brought to trial before his Peers in 1747. The case lasted seven days, and being found guilty he underwent the extreme sentence of the law. He was 80 years of age at the time of his execution.

This picture forms the subject of a well-known etching, published by Hogarth himself in 1746.

Purchased by the Trustees, June 1866. (216.)

Full-length seated figure, facing the spectator.

Dimensions.—2 ft. 1½ ins. by 1 ft. 4 ins.

SAMUEL LOVER. 1797–1868.

A marble bust sculptured in 1839 by E. A. Foley.

Painter, musician, lyric song writer, and novelist. Born in Dublin. He obtained great success as a miniature painter, but was compelled by weakness of sight to devote himself exclusively to music and literature. His novel of "Handy Andy," published in 1842, became very popular as a humorous delineation of Irish life and character. In 1846 he began to give musical entertainments and "Irish evenings," after the manner of Dibdin, which were well received, especially in America. His songs, to which he also supplied the music, are distinguished by refinement and originality; many of them are still popular.

Purchased by the Trustees, March 1881. (627.)

JOHN SINGLETON COPLEY, LORD LYNDHURST. 1772–1863.

Painted in 1830 by Thomas Phillips, R.A.

Lord Chancellor. Son of John Singleton Copley, R.A., the eminent painter; born at Boston, in America. He was brought in his infancy to England, and after studying at Trinity College, Cambridge, was called to the bar at Lincoln's Inn in 1804. In 1818 he obtained a seat in Parliament, and in the following year was appointed Solicitor-General. In this capacity he took part, as counsel for the King, in the trial of Queen Caroline. In 1824 he was promoted to the Attorney-Generalship, and in 1826 received the office of Master of the Rolls. On the accession of

Mr. Canning to power in 1827, Sir John Copley succeeded Lord Eldon as Lord Chancellor, and was raised to the peerage with the title of Baron Lyndhurst. He resumed the chancellorship for a brief period in 1834, and was for the third time appointed to that office in 1841. He finally resigned upon the retirement of Sir Robert Peel in 1846, but maintained a keen interest in politics to the end of his long life.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law, to whom it had been given by Lord Lyndhurst in 1839. (472.)

Full-length, in Lord Chancellor's robes, face three-quarters to the left.

Dimensions.—7 ft. 10 ins. by 4 ft. 9½ ins.

ANOTHER PORTRAIT.

Painted by George Frederick Watts, B.A.

Presented at the age of 90. The last portrait ever painted of him.

Presented, June 1883, by the artist. (683.)

Dimensions.—1 ft. 11½ ins by 1 ft. 7½ ins.

For other portraits, see COLLECTIVE PORTRAITS, page 459, THE HOUSE OF COMMONS, 1833; page 456, THE HOUSE OF LORDS; and page 465, THE FINE ARTS COMMISSION.

THOMAS GRAHAM, LORD LYNEDOCHE, G.C.B., G.C.M.G. 1748-1843.

Painted by Sir George Hayter, R.A.

Distinguished General. Served with distinction at Mantua, 1796, and Messina, 1799. Commanded a brigade in the Walcheren expedition. Served with great distinction in the Peninsular War, gaining the battle of Barossa, and commanding brigades at the siege of Ciudad Rodrigo, and the battle of Vittoria. He received the thanks of Parliament for his services and was raised to the peerage.

Presented, April 1896, by Orlando, 3rd Earl of Bradford. (1037.)

Standing figure, to the waist, facing the spectator.

Dimensions.—3 ft. 3½ ins. by 2 ft. 3½ ins.

EDMUND, FIRST LORD LYONS, G.C.B. 1790-1858.

Painted by George Frederick Watts, R.A., at Constantinople.

Admiral. Eminent both as a naval commander and in diplomacy; long known in connexion with the affairs of Greece as Sir Edmund Lyons. Born near Christchurch in Hampshire, and educated at Hyde Abbey School. Edmund Lyons first attained distinction in 1818, during our contest with the Dutch for the possession of Java. He took part in the attack upon Navarino and assisted in the final expulsion of the Turks from the Morea. On the establishment of the monarchy of Greece he was appointed Minister Plenipotentiary and Ambassador at Athens. On the outbreak of the Russian war, Sir Edmund succeeded Admiral Dundas in command of the Black Sea fleet, and in September 1854 successfully transported the English troops from Varna to the Crimea. By aid of his naval resources Sir Edmund contributed largely to the successful issues of the war, and his services were rewarded in 1856 by elevation to the peerage as Baron Lyons of Christchurch. He died at Arundel Castle.

Presented, June 1883, by the artist. (685.)

To the waist, face three-quarters to the left.

Dimensions.—1 ft. 11½ ins. by 1 ft. 7½ ins.

EDWARD, LORD LYTTLETON OF MOUNSLOW. *See* LITTLETON.

GEORGE, FIRST LORD LYTTLETON, of FRANKLEY. 1709-1773.

Painter unknown.

Statesman, poet, and historian. The son of Sir Thomas Lyttelton, Bart., of Hagley, in Worcestershire, and Christian Temple, sister of Viscount Cobham. Educated at Eton and Christ Church, Oxford. After travelling on the Continent, he entered Parliament in 1730, and became a keen opponent of Sir Robert Walpole. This course of politics secured for him the favour of Frederick, Prince of Wales, and in 1737, Mr. Lyttelton became his private secretary. In 1744 he was made a Lord of the Treasury, and in 1756 held for a short time the office of Chancellor of the Exchequer. The following year he was raised to the peerage as Baron Lyttelton, of Frankley. His principal works were: "Observations on the Conversion of St. Paul," which appeared in 1747; "Dialogues of the Dead," in 1760, and "A History of Henry the Second," in 1764-7.

Presented June 1861 by George William, fourth Lord Lyttelton. (128.)

To the waist, in profile to the right.

Dimensions.—2 ft. 5 ins. by 2 ft.

EDWARD ROBERT BULWER-LYTTON, First Earl of LYTTON, G.C.B.
1831-1891.

Painted by George Frederick Watts, R.A.

Only son of Lord Lytton, the novelist. Entered the diplomatic service, and served in various countries. Distinguished under the pseudonym of "Owen Meredith" as the author of several poems of merit. Viceroy of India from 1877 to 1880. Ambassador to France 1887 to 1891. Died at Paris, and buried at Knebworth.

Presented, December 1895, by the artist. (1,007.)

Half-length, face almost in profile to the left.

Dimensions.—2 ft. 2 ins. by 1 ft. 9 ins.

GEORGE, EARL MACARTNEY, K.B., 1737-1806, AND HIS
SECRETARY, SIR GEORGE LEONARD STAUNTON, BART.
1737-1800.

Painted by Lemuel F. Abbott.

In conference upon the peace with Tippoo Saib, 1784.

Lord Macartney was the son of George Macartney, Esq. Born in Ireland and educated at Trinity College, Dublin. In 1769 he was appointed Envoy Extraordinary to the Court of Russia, and in 1767 became Chief Secretary for Ireland. In 1775 he was sent out as Governor of Grenada, and on the capture of that island by the French was taken prisoner to France. Macartney was Governor of Madras from 1780 to 1785, and in 1792 undertook his celebrated embassy to the Court of Pekin. He had been raised to the Irish peerage in 1776, and on his return from China was created an Earl of the United Kingdom. He was afterwards, for a short time, Governor of the Cape of Good Hope, and died at Chiswick.

Sir George Leonard Staunton was born in Ireland, and studied for the medical profession. In 1762 he went to Grenada, where he made the acquaintance of Lord Macartney, and became his secretary. He accompanied him in that capacity to Madras, and took an important part in the negotiations with Tippoo Saib. When Lord Macartney was sent on his embassy to China, Sir George Staunton was appointed secretary to the legation. He published an account of his mission in 1797. He died in London.

Purchased by the Trustees, November 1871. (329.)

Half-length figures, seated at a table.

Dimensions.—3 ft. 3 ins. by 4 ft. 1 in.

THOMAS BABINGTON, LORD MACAULAY. 1800-1859

A bronze medallion, modelled in 1848 by Baron Marochetti, R.A.

Statesman, historian, poet, and essayist. Son of Zachary Macaulay, the philanthropist. Born at Rothley Temple, Leicestershire. He was educated at Trinity College, Cambridge, and called to the bar in 1826. In the previous year he had written his essay on Milton, the first of the celebrated series which he contributed to the "Edinburgh Review." In 1830 he entered Parliament as member for Calne, and took an active part in the Reform debates. In 1834 he went out to India as a member of the Supreme Council of Calcutta, for the purpose of preparing a new code of Indian law. Soon after his return he was appointed Secretary at War, and elected M.P. for Edinburgh. In 1846 he held the office of Paymaster to the Forces; but in the following year, in consequence of his vote on the Maynooth Grant, lost his seat for Edinburgh. The latter part of his life was devoted to the preparation of his great work, the "History of England," the first two volumes of which appeared in 1849. The well-known "Lays of Ancient Rome" had been published in 1842. Macaulay was re-elected for Edinburgh, without solicitation, in 1852; and in 1857 was raised to the peerage. He was buried in Westminster Abbey.

Purchased at the sale of the artist's works, May 1868. (257.)

Dimensions.—9½ ins. diameter.

ANOTHER PORTRAIT.

Painted by Sir Francis Grant, P.R.A.

The original study for the portrait painted for the Right Hon. the Speaker, John Evelyn Denison, now in the possession of Viscountess Ossington.

Purchased from the artist and presented to the National Portrait Gallery by Sir William Stirling Maxwell, Bart., K.T., M.P., May 1877. (453.)

Seated figure to the waist, face three-quarters to the right.

Dimensions.—11 ins. by 9½ ins.

For other portraits see COLLECTIVE PORTRAITS, page 459, THE HOUSE OF COMMONS in 1833; and page 465, THE FINE ARTS COMMISSION.

THOMAS PARKER, FIRST EARL OF MACCLESFIELD, 1666-1732.

Painted by Sir Godfrey Kneller in 1714, when he was Lord Chief Justice of the King's Bench.

The son of an attorney at Leek in Staffordshire, where he was born. Educated at Derby and Trinity College, Cambridge.

Elected Member for Parliament for Derby. In June 1705 he was made one of the Queen's serjeants and knighted. He took a prominent part in the prosecution of Dr. Sacheverell, and received in consequence the appointment of Chief Justice of the Queen's Bench. After the accession of George I. he was raised to the peerage as Baron Parker of Macclesfield, and received a grant of a yearly pension of 1,200*l*. In 1718 he was appointed Lord High Chancellor with an extraordinary donation of 14,000*l*. from the King, and created Earl of Macclesfield, 1721. Notwithstanding so much royal favour, he suddenly resigned the great seal on January 4th, 1725. His vast income had proved insufficient to meet losses connected with speculation in the South Sea Bubble. He was impeached for corruption, and after a trial at the bar of the House of Lords, which lasted thirteen days, was found guilty, committed to the Tower (27 June 1725) and condemned to pay a fine of 30,000*l*. His name was struck off from the Privy Council, and he died in retirement at his son's house in Soho Square whilst building a mansion for himself in St. James's Square, afterwards inhabited by the family.

Purchased by the Trustees, June 1888. (799.)

Seated figure to below the knees, in judge's robes, face three-quarters to the right.

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

FOR ANOTHER PORTRAIT *see* COLLECTIVE PORTRAITS, page 452, COURT OF CHANCERY.

SIR FRANCIS LEOPOLD MCCLINTOCK. *See* page 472, ARCTIC PORTRAITS.

JOHN RAMSAY McCULLOCH. 1789-1864.

Painted by Sir Daniel Macnee, P.R.S.A.

Author of the "Commercial Dictionary" and many valuable economical and statistical works. He was born at Whithorn, in Wigtownshire, and studied in the University of Edinburgh. He became an early contributor to the "Edinburgh Review," and the first article which he wrote in it was upon Ricardo's "Principles of Political Economy," printed in 1818. McCulloch also attained distinction as editor of "Smith's Wealth of Nations," published in four 8vo. volumes in 1828. In the same year he became the first Professor of Political Economy in London University College, and in 1838 was appointed by Lord Melbourne to the Comptrollership of the Stationery Office, which he

held to the date of his death. In 1843 McCulloch was elected a Foreign Associate of the French Institute, in the room of Sismondi.

Bequeathed by his daughter, Mrs. Cox, of Edinburgh, May 1883. (677.)

Standing figure, nearly to the knees, face three-quarters to the right.

Dimensions.—4 ft. 6½ ins. by 3 ft. 7 ins.

HENRY MACKENZIE. 1745–1831.

Painted by Sir Henry Raeburn, R.A.

A popular writer and essayist, termed by Sir Walter Scott "The Scottish Addison." Born and educated at Edinburgh. Adopted the profession of the law. Whilst in London he commenced his most popular novel, "The Man of Feeling," which was published anonymously. This was followed by "The Man of the World." Mackenzie was one of the first to cultivate German literature, and published a "Memoir on German Tragedy" in 1788; and, in 1791, "Translations from Lessing." He died at Edinburgh.

Purchased by the Trustees, May 1877. (455.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 5 ins. by 2 ft.

RIGHT HON. SIR JAMES MACKINTOSH. 1765–1832.

Painted by Sir Thomas Lawrence, P.R.A.

Statesman and author. Born near Inverness. Studied at Aberdeen and Edinburgh, and took the degree of M.D. with the intention to practice as a physician in London; but soon after his arrival there adopted another profession, and was called to the bar by the Society of Lincoln's Inn in 1795. His important work, the "Vindiciæ Gallicæ," had already appeared in 1791. In 1804 he went to India as Recorder of Bombay. In 1818 the Court of Directors appointed him Professor of Law to Haileybury College, and in 1830 he became a Commissioner for the Affairs of India. Both as a speaker in Parliament, and as a contributor to the "Edinburgh Review," he had attained high fame. He had also for some years been engaged in composing a "History

of the Revolution of 1688;" and leaving this work incomplete, the fragment was published after his decease, in 1834.

Presented by his son, R. J. Mackintosh, Esq., June 1858. (45.)

To the waist, in robes as Recorder of Bombay, face three-quarters to the right.

Dimensions.—3 ft. 1 in. by 2 ft. 5 ins.

DANIEL MACLISE, R.A. 1806-1870.

Painted in 1846 by Edward Matthew Ward, R.A.

Historical and portrait painter. Born at Cork, the son of a Scotch soldier quartered in that city. Maclise at an early age became a student at the Cork Society of Arts, and gained a thorough knowledge of anatomy under Dr. Woodroffe. His first published work was a slight sketch which he took of Sir Walter Scott when visiting Cork in 1825. Maclise arrived in London in 1827, and was admitted a student at the Royal Academy, where his "Malvolio" was exhibited in 1829. In the same year he obtained the gold medal for his "Choice of Hercules." Maclise studied at Paris, and on his return to London produced a series of outline portraits of living celebrities, which appeared in "Fraser's Magazine" under the name of Alfred Croquis. His very characteristic picture of the "Chivalric Vow of the Ladies and the Peacock" was exhibited in 1835. The paintings by Maclise are remarkable for containing a great number of figures, fertility of imagination, mastery of form, and technical facility. His fresco paintings, "The Spirit of Justice" and "The Spirit of Chivalry," were completed in the House of Lords in 1850. His last great works, "The Meeting of Wellington and Blücher after the Battle of Waterloo" and "The Death of Nelson," were finished respectively in December 1861 and December 1864. He declined the offer of Presidency of the Royal Academy in 1866. His pencil outlines were very refined, and displayed a singular richness of fancy for ornamental design. He died unmarried at Cheyne Walk, Chelsea.

Purchased at the sale of the artist's works in 1879, and presented, July 1880, by George Scharf, Esq., F.S.A. (616.)

Small seated figure to below the knees, face three-quarters to the left.

Dimensions.—Panel, 1 ft. 5 ins. by 1 ft. 1 in.

SIR WILLIAM HAY MACNAGHTEN, BART. 1793-1841.

Drawn in 1841 at Jellalabad by James Atkinson.

Of the Bengal Civil Service and Oriental Scholar. Created a baronet for his eminent services during the Afghan war. He was appointed British Envoy to Shah Soojah in 1839, and treacherously murdered by Akbar Khan's own hands at Cabul during a conference on the 23rd December 1841.

Presented, March 1886, by the artist's son, the Rev. J. A. Atkinson. (749.)

Profile to the left.

Dimensions.—6¼ ins. by 5 ins.

JAMES MACPHERSON. 1736-1796.

An early copy from the painting by Sir Joshua Reynolds, P.R.A. in the collection of Lord Leconfield at Petworth.

Born at Ruthven in Invernessshire. The compiler or author of the Poems of Ossian, the authenticity of which is still uncertain. "Fingal" appeared in 1762, and "Temora" in 1763. These poems had an important influence on the romantic movement in literature throughout Europe. Known also as a political writer. Buried in Westminster Abbey.

Presented, 9th May 1895, by Henry Willett, Esq., of Brighton. (983.)

Half-length, face three-quarters to the left.

Dimensions.—2 ft. 6 ins. by 2 ft. 1 in.

SIR THOMAS MALET. 1582?-1665.

Painter unknown.

Judge. Great-grandson of Sir Baldwin Malet, Solicitor-General to Henry VIII. He was called to the bar at Lincoln's Inn in 1606, became serjeant in 1635, and was appointed a justice of the King's Bench in 1641. He was a staunch loyalist, and suffered greatly in consequence. In 1642 he was committed to the Tower by the Lords for showing to the Earl of Bristol a petition from the grand jury of Kent against the ordinance for the Militia, without first presenting it to the House; and in the same year, for refusing at Maidstone to allow votes of Parliament authorising the same to be read in court, he was dragged by soldiers from the bench and again sent to the Tower, where he remained two years. His property was subsequently sequestrated. At the Restoration Malet returned to his seat in the King's

Bench, and took part in the trial of the regicides; he retired in 1663 with a pension and a baronetcy, but as the patent for the latter had not passed the Great Seal at the time of his death, it became void. He was buried in Pointington Church, Somersetshire.

Bequeathed, February 1888, by Miss Gerard. (784.)

To the waist, in judge's robes, face three-quarters to the right.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

EDMOND MALONE. 1741-1812.

Painted in 1786 by Sir Joshua Reynolds, P.R.A.

A distinguished commentator on Shakespeare; son of an Irish judge. He was born in Dublin, studied at Trinity College in that city, and was called to the Irish bar, but preferred the pursuit of literature. In London, where he settled in 1777, he became intimate with Burke, Johnson, Reynolds, and Windham. In 1780 he published "certain observations," which led to the detection of Chatterton's forgeries, and in 1790 he brought out his own edition of Shakespeare. In 1796 he exposed the Shakespearean frauds of William Henry Ireland. Malone in 1797 published a Memoir of Sir Joshua Reynolds, prefixed to an edition of his writings, and in 1800 completed a History of the Stage. His last work was a life of the Right Hon. William Windham, issued in 1800.

Presented, November 1883, by William Agnew, Esq., M.P. (709.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

CARDINAL HENRY EDWARD MANNING, D.D. 1808-1892.

Painted by George Frederick Watts, R.A.

Cardinal Archbishop of Westminster. Born at Copped Hall, Hertfordshire, and educated at Balliol College, Oxford. Rector of Wool-Lavington, Sussex, 1833, and married to Miss Sargent, sister-in-law of Bishop Wilberforce. One of the leaders of the High Church party, and archdeacon of Chichester. Received into the Church of Rome in 1851, succeeded Cardinal Wiseman as Archbishop of Westminster, 1865, and created Cardinal, 1875. One of the most prominent and active churchmen of his day, distinguished as a divine, a politician, and a philanthropist.

Presented, December 1895, by the artist. (1008.)

Seated figure to the knees, in cardinal's robes, face three-quarters to the left.

Dimensions.—3 ft. by 2 ft. 4 ins.

WILLIAM MURRAY, FIRST EARL OF MANSFIELD, K.T. 1705-1793.

Painted in 1783 by John Singleton Copley, R.A.

Lord Chief Justice of England. The fourth son of the fifth Viscount Stormont. He was born at Scone Abbey, and received his education at Westminster School. In early life he associated very much with the "men of wit about town," and was the friend of Pope, who dedicated the 6th epistle of his "Imitations of Horace" to him. In November 1742 he was appointed Solicitor-General, and as member for Boroughbridge obtained a seat in the House of Commons, where his eloquence and legal knowledge soon rendered him very powerful. In the House Murray and Pitt were opposed to each other as the best speakers of their respective parties. In 1754 Murray was made Attorney-General, and in 1756 received the appointment of Chief Justice of the King's Bench, and at the same time was raised to the peerage by the title of Baron Mansfield. From that time forward his career was in the main judicial, distinguished throughout by sound knowledge and brilliant accomplishments, a courtesy that was seldom ruffled, and an eloquence which never failed. Yielding at last to the infirmities of age, he retired from the bench in 1788, but survived till 1793. He died at his seat, Caen Wood, Hampstead, and was buried in Westminster Abbey.

Where Kings and Poets lie:
Where Murray (long enough his country's pride)
Shall be no more than Tully, or than Hyde."

Purchased by the Trustees, March 1864. (172.)

Full length seated figure, in peer's robes, face three-quarters to the right.

Dimensions.—7 ft. 4 ins. by 4 ft. 9½ ins.

ANOTHER PORTRAIT. When a young man.

Painted by Allan Ramsay.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law, to whom it had been given by Sir William Horne in 1839. (474.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

SIR ROGER MANWOOD. 1525-1592.

A sketch in water colours from an ancient picture.

Judge. Son of a draper at Sandwich, where he was born and educated. He was called to the bar at the Inner Temple, and in

1555 was appointed Recorder of his native town, which he also represented in Parliament until his elevation to the bench. In 1572 he became a justice of the Common Pleas, and in 1578 Chief Baron of the Exchequer. Manwood was one of the commissioners for the trial of Mary Queen of Scots, and took an active part in the subsequent proceedings against Secretary Davidson. He fell under the displeasure of Queen Elizabeth for taking money for a place in his gift. Lord Burghley placed him under restraint, and confined him to his own house, in Great St. Bartholomew's. His death occurred soon after.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (475.)

To the waist, in judge's robes, face in profile to the left.

Dimensions.—9 ins. by 7½ ins.

MARGARET BEAUFORT, COUNTESS OF RICHMOND AND DERBY.
1441-1509.

Painter unknown.

Generally known as the "The Lady Margaret." Mother of King Henry VII.; daughter and heiress of John Beaufort, Duke of Somerset, who was the grandson of John of Gaunt. She was married three times; first, to Edmund Tudor, Earl of Richmond, by whom she had one son, Henry VII.; secondly, to Sir Henry Stafford; and thirdly to Lord Stanley, afterwards Earl of Derby. She was the founder of St. John's College, and of Christ's College at Cambridge, and established Professorships of Divinity at that University, as well as at Oxford.

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford. (551.)

To the waist, in religious costume, face three-quarters to the left.

Dimensions.—Panel, 2 ft. 2½ ins. by 1 ft. 10 ins.

ANOTHER PORTRAIT.

Sculptured by Pietro Torregiano.

Electrotyped from the bronze effigy on her monument in Westminster Abbey.

Purchased by the Trustees, November 1872. (356.)

JOHN CHURCHILL, FIRST DUKE OF MARLBOROUGH, K.G. 1650-1722.

Painted at an early age by Jan Wyck.

General. Second Son of Sir Winston Churchill, a gentleman of ancient family and a writer of history. Born at Ashe, in Devonshire. This pre-eminent general and statesman was educated at St. Paul's School, and at the age of 12 years became page to James, Duke of York, who gave him an ensign's commission in the Guards. After serving in the military expedition against Tangier he joined an auxiliary force to assist Louis XIV. in subduing the United Provinces. Here he fought under Turenne, and after the siege of Maestricht received the thanks of the French monarch at the head of the line. But as to the illustrious career of his riper years, the brief limits of this notice must, as in the case of Nelson, preclude even the enumeration of his services. Suffice it to record that the great battle of Blenheim was fought in 1704: those of Ramillies and Malplaquet in 1706 and 1709.

Purchased by the Trustees, March 1862. (143.)

To below the waist, in armour, face three-quarters to the left.

Dimensions.—3 ft. by 2 ft. 4 ins.

(a.) ANOTHER PORTRAIT.

Painted by John Closterman.

Painted before he became a Knight of the Garter, to which order he was elected in March 1702, when 52 years of age.

Purchased by the Trustees, May 1878. (501.)

Bust, in armour, face three-quarters to the right.

Dimensions.—2 ft. 5½ ins. by 2 ft.

(b.) ANOTHER PORTRAIT.

Painted by Sir Godfrey Kneller.

As Knight of the Garter, in the prime of life.

Transferred from the British Museum, June 1879. (553.)

Half-length, face three-quarters to the right.

Dimensions.—4 ft. 1 in. by 3 ft. 4½ ins.

(c.) ANOTHER PORTRAIT.

Sketched in oil by Sir Godfrey Kneller.

Equestrian portrait, surrounded by allegorical figures, commemorating the surrender of Flanders and Brabant, after the battle of Ramillies, 1706.

Purchased by the Trustees, June 1892. (902.)

Dimensions.—2 ft. 11½ ins. by 2 ft. 4½ ins.

SARAH JENNINGS, DUCHESS OF MARLBOROUGH. 1660-1744.

Painted by Sir Godfrey Kneller.

Daughter and co-heiress of Richard Jennings, of Sandridge, in Hertfordshire. She was received at an early age into the household of Mary, Duchess of York, and shortly after chosen to be personal attendant on the Princess Anne, with whom she contracted a warm friendship, which continued unabated long after the Princess had ascended the throne. In writing they addressed one another as Mrs. Morley and Mrs. Freeman. In 1678 Sarah Jennings married Colonel Churchill, and at the time of the Princess Anne deserting her father, in favour of the Prince of Orange, accompanied her to Nottingham. King William, in 1689, created her husband Earl of Marlborough, and Queen Anne, in 1702, raised him to a dukedom. Honours and appointments were abundantly bestowed on the favoured pair. The Duchess became Keeper of the Privy Purse, Groom of the Stole, and Mistress of the Robes. Her political schemes, however, led to her downfall, and she was undermined in the Queen's favour by Mrs. Masham. Her last interview with Queen Anne was at Kensington Palace, 6th April 1710. She survived her husband more than 20 years, and lived in retirement at the Palace of Blenheim, which had been raised at the public expense in gratitude for the Duke's brilliant military achievements.

Purchased by the Trustees, March 1884. (712.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft. 1 in.

CARLO MAROCCHETTI, R.A. 1805-1867.

Bronze statuette by Signor Ambrosio of Turin.

Born at Turin, and studied sculpture in Paris and Rome. For important works executed by him at Turin for Carlo Alberto,

King of Sardinia, he was created a baron of the Italian kingdom. In 1848 he came to England and quickly became one of the leading and most fashionable sculptors of the day, especially in court circles. Among his best known works are the equestrian statue of Richard Cœur de Lion, in Old Palace Yard, the statue of Lord Clyde in Waterloo Place, the Inkerman monument in St. Paul's Cathedral, and the recumbent figure of the Prince Consort in the Royal Mausoleum at Frogmore.

Presented, April 1896, by Signora Muratori. (1038.)

JOHN MARTIN. 1789-1854.

Painted by Henry Warren.

Imaginative and original painter of sacred subjects,

Born near Hexham. He began life as an heraldic coach painter, and made his way to London in 1806. He married early, and supported himself by painting on china and glass. This kind of manipulation was frequently traceable in his after works, and he never overcame a taste for Oriental glitter. He studied architecture and perspective with extreme care. His picture, in 1806, of "Joshua commanding the sun to stand still," brought him prominently into notice, and his works became highly popular, especially "The fall of Babylon" and "Belshazzar's Feast." For the latter, in 1821, he was awarded a premium of 200*l*. For his book illustrations to "Paradise Lost" during the years 1832-58 he received 2,000*l*.

He quarrelled early with the Royal Academy. When the Society of British Artists was founded he joined them with ardour, but his contributions soon fell off, and he never ceased to send to the Academy. He also devoted much time to schemes for improvement of the metropolis, both in architecture and drainage. He was seized with paralysis whilst in the act of painting, and died at Douglas in the Isle of Man.

It has been remarked that "no painter has ever like Martin represented the immensity of space, none like him made architecture so sublime, merely through its vastness; no painter like him has spread forth the boundless valley or piled mountain upon mountain to the sky, like him, none has made light pour down in dazzling floods from heaven, and none has like him painted the darkness visible of the infernal deeps."

Purchased by the Trustees, June 1894. (958.)

Small half-length figure, face three-quarters to the right.

Dimensions.—11 ins. by 9 ins.

ANDREW MARVELL. 1621-1678.

Painter unknown.

An eminent poet and satirist. A sturdy opponent of the court-party in the reign of Charles II. Son of a minister and school-master at Kingston-upon-Hull. In 1635 he was admitted of Trinity College, Cambridge. After travelling abroad he became, in 1657, assistant to Milton, who was then Latin Secretary to the Protector. At the Restoration, Marvell was elected to Parliament for his native place, and received a salary from his constituents. Notwithstanding his frequent pecuniary difficulties he declined the sum of 1,000*l.* with a place at Court offered to him by the Earl of Danby. The King took great pleasure in his conversation. He was interred in the church of St. Giles's-in-the-Fields. Wood says that Marvell in his conversation was very modest, and of few words. In his controversial works he was the greatest master of ridicule in his time. Aubrey describes him as of "middling stature, pretty strong sett, roundish faced, cherry cheek't, hazell eie, browne haire."

Transferred, June 1879, from the British Museum, to which it had been presented by his great-nephew Robert Nettleton, Esq., Governor of the Russia Company. (554)

Bust, face three-quarters to the right.

Dimensions.—2 ft. by 1 ft. 6 ins.

QUEEN MARY I. 1516-1558.

Painted in 1544, at the age of 28, by Joannes Corvus.

Daughter of Henry VIII. and Catherine of Arragon. Born at Greenwich. Succeeded to the throne in 1553. Married at Winchester to Philip II. of Spain, 1554. Died at St. James's Palace, and buried in Westminster Abbey.

Purchased by the Trustees, June 1876. (428.)

Half-length, head slightly turned to the left.

Dimensions.—Panel, 2 ft. 3 ins. by 1 ft. 9 ins.

ANOTHER PORTRAIT.

Medallion by Jacopo da Trezzo of Milan, 1555,

Electrotyped from the obverse of a gold medallion preserved in the British Museum.

Presented, February 1877, by George Scharf, Esq., C.B., F.S.A. (446.)

MARY OF LORRAINE, QUEEN OF JAMES V. OF SCOTLAND, AND
MOTHER OF MARY, QUEEN OF SCOTS. 1515-1560.

Painted by an unknown French artist.

Daughter of Claude, Duke of Guise, and widow of Louis, Duke of Longueville. In 1538 she became the wife of James V., King of Scotland. At his death in 1542, leaving her with a newly born daughter, afterwards the celebrated Mary Stuart, she was involved in troubles connected with the regency. When herself made Regent, in 1554, she suffered severely from the violent contention of religious parties. Influenced by her brothers the Duke of Guise and the Cardinal of Lorraine, the Regent in 1559 issued an edict of such intolerance that the Reformers openly revolted and had recourse to England for succour. The Regent on her side brought troops from France to strengthen her position. She was besieged in Leith, fell ill and died in the Castle of Edinburgh.

This picture was for some time accepted as a portrait of Mary Queen of Scots, but recent investigations and the circumstance of the colour of the eyes and peculiar contour of the countenance show clearly that, although a Queen of Scotland, Mary of Lorraine and not Mary Stuart is the person represented. The costume is singularly rich and interesting to artists, and the lady evidently a personage of the highest rank.

The device on the locket held in her hand of a crowned pillar between the letters M and R pertains to royalty, and would apply equally well to Mary of Lorraine or Mary Stuart.

Only one authentic portrait of Mary of Lorraine is known, and that is in the possession of the Duke of Devonshire. In all main points these two portraits agree. Mary of Lorraine was distinguished by tallness of stature, and in this picture the fingers are remarkably long.

The shield of arms hanging behind from the branch of a tree is obscured by shadow and appears to have been in some measure obliterated. The manner in which the quarterings of France and Scotland are arranged points clearly to the one period when Francis II. and her daughter, Mary, occupied the throne of France, the early part of the year 1560.

The shield of arms in its obscurity might, instead of applying direct to the person represented, refer to the King and Queen abroad, from whom the Regent's authority was derived.

The picture would seem to have been painted whilst the regent was besieged in Leith. The city and castle among rocks in the distance has been supposed to represent Edinburgh.

Purchased by the Trustees, February 1880. (96.)

Half-length standing figure, facing the spectator.

Dimensions.—3 ft. 1½ ins. by 2 ft. 3 ins.

MARY, QUEEN OF SCOTS. 1542-1587.

An old copy from a picture by Janet.

Daughter of James V. King of Scotland, and Mary of Lorraine. Born at Linlithgow. Succeeded to the crown when scarcely a week old. Carried to France in 1548, and married, in 1558, to the Dauphin, afterwards François II. Became Queen of France, 1559, and was left a widow in the following year. Returned to Scotland, 1561. Married Darnley, 1565, and the Earl of Bothwell, 1567. Fled to England, 1568, where she remained in captivity, and was beheaded at Fotheringay Castle.

When Queen Dowager of France. In a white head dress in mourning for her first husband, François II., who died December 5, 1560.

The original of this picture, smaller in size, is in the Royal Collection at Windsor Castle.

Brantôme speaks of Queen Mary at this period in her "*grand deuil blanc*," and cites a poem beginning

" L'on void, sous blanc-atour,
En grand deuil et tristesse."

He adds, "avec lequel il la faisoit très-beau voir, car la blancheur de son visage contendoit avecques la blancheur de son voile à qui l'emporteroit; mais enfin l'artifice de son voile le perdoit et la neige de son blanc vieage effaçoit l'autre."

Transferred from the British Museum, June 1879. (555.)

To below the waist, face three-quarters to the right.

Dimensions.—2 ft. 3½ ins. by 1 ft. 8 ins.

(a.) ANOTHER PORTRAIT.

Painted in 1578 by P. Oudry.

A small crucifix, enamelled with various colours, hangs in front by a black ribbon passing round her neck. A larger cross of the Latin form, with a gothic letter S in each of the limbs, is attached by a dark steel chain on her left side. In the centre is a group of Susanna and the Elders, encircled by the motto "ANGUSTIÆ VNDIQUE." A rosary is suspended from this cross.

Purchased by the Trustees, June 1876. (429.)

Half-length standing figure, face three-quarters to the left.

Dimensions.—Panel, 3 ft. ½ in. by 2 ft. 10½ ins.

(b.) ANOTHER PORTRAIT.

Cast of a medallion executed by Jacopo Primavera.

The date attributed to it is 1572, when Mary was thirty years of age.

Inscription: "SVPERANDA OMNIS FORTVNA."

Original specimens of this remarkable work are extremely scarce.

It especially deserves notice as almost the only portraiture of Mary in profile, on a scale larger than the coins of the realm in which the profile is turned the other way.

Presented, February 1860, by Albert Way, Esq., F.S.A. (96a.)

Dimensions.— $2\frac{1}{2}$ ins. in diameter.

(c.) ANOTHER PORTRAIT.

Sculptured by Cornelius and William Cure.

Observations.—The costume adopted for this effigy accords in the main with the type of the Sheffield and Morton portraits. Here is added a royal mantle, lined with ermine, with a cape of the same covering the shoulders. The gauze veil and bowed-out wings were of necessity omitted. No necklace and no ear-rings are visible. The top of her dress, instead of being curved (bowed upwards), is cut straight across. The square linked chain, fastened at her breast and passing round her waist, corresponds with a round-linked chain of steel worn in the same manner in the Sheffield picture. The construction of the cap, depressed over the forehead and arched at the sides to show the hair in bunches, is the same as in all other portraits of this period. The ruff of richly-patterned lace is left open in front to show the neck and is fastened by strings with four tassels hanging on the same level in front. In the Sheffield and Morton portraits there are also four tassels; two of them being connected with a bowed knot, and placed higher than the rest. Some decoration, probably a crucifix or jewel, was formerly attached to the broad ribbon hanging in front like a letter V. It is observable that only in representations of the Queen associated with her execution is seen the "wheel-shaped" ruff, undivided in front, as in the large memorial pictures at Windsor, Cobham Hall, and Blair's College.

From entries in the Pell Records of the reign of James I., it appears that Cornelius Cure, master mason to the King, received large payments on account of this monument, according to a plot thereof drawn, but by whom is not stated. The first of

these entries is as follows: "By order, 7th of May 1606. To " Cornelius Cure, master mason of His Highness's works, the " sum of 200*l.*, parcel of a more sum due to him for the framing, " making, erecting, and finishing of a tomb for Queen Mary, late " Queen of Scotland, according to certain articles indented " between the Right Honourable the Lord Treasurer of " England, the Earls of Northampton and Salisbury, and the " said Cornelius Cure." Before the completion of the tomb Cornelius appears to have died, as the next payment on January 17th, 1610, was made to " William Cure, His Majesty's master " mason, son and executor unto Cornelius Cure." He also on the 31st August 1613, received the sum of 85*l.* 10*s.*, " for making " the tomb for His Majesty's dearest mother."

The painting of the tomb was entrusted to James Mauncy " By order dated 24th of May 1616, to James Mauncy, painter, " the sum of 265*l.*, in full satisfaction of the charges of painting " and gilding of a monument to be erected for the memory " of His Majesty's most dearly beloved mother, the Lady Mary, " late Queen of Scotland."

Presented, July 1870, by John Hosack, Esq. (307.)

(d.) ANOTHER PORTRAIT.

Represented at the period of her marriage to Francis, the Dauphin of France, in 1558.

Photographed by Braun from a chalk drawing taken from the life, by Janet, which is preserved in the Bibliothèque Nationale at Paris, and was formerly in the Bibliothèque Sainte Geneviève.

A finished miniature from this drawing, by the same artist, is in the Royal Collection at Windsor Castle. It had formerly belonged to King Charles I., and was at Whitehall Palace in 1639.

Presented, April 1889, by George Scharf, Esq., C.B., F.S.A. (814.)

(e.) ANOTHER PORTRAIT.

In mourning for her husband, Francis II., King of France, who died December 1560. She was then 18.

The Queen is represented wearing the "Deuil blanc," or "Blanc à tour" mentioned by Brantôme.

Photographed by Braun from a drawing done by Janet, from the life, which is preserved in the Bibliothèque Nationale at Paris, and was formerly in the Bibliothèque Sainte Geneviève.

A finished oil painting from this, by the same artist, is in the Royal Collection at Windsor Castle, (*see* page 267).

Presented, April 1889, by George Scharf, Esq., C.B., F.S.A. (815.)

MARY, PRINCESS ROYAL OF ENGLAND, AFTERWARDS PRINCESS OF ORANGE. 1631-1660.

See COLLECTIVE PORTRAITS, page 449, CHILDREN OF CHARLES I.

MARY OF MODENA, QUEEN CONSORT OF JAMES II. 1658-1718.

Painted by William Wissing.

Mary Beatrice d'Este, sister to Francis, Duke of Modena, only daughter of Alfonso d'Este, third Duke of Modena. Married in her fifteenth year, 1673, to James, Duke of York, presumptive heir to the throne of England. The King and Queen were crowned April 23rd, 1685. Her son, James Francis Edward, was born at St. James's Palace, June 1688. In consequence of the landing of the Prince of Orange the Queen made her escape to France in December 1688, and passed the remainder of her life in exile, dying at St. Germain near Paris.

Purchased by the Trustees, March 1866. (214.)

Seated figure to below the knees, face three-quarters to the left.

Dimensions.—3 ft. 11½ ins. by 3 ft. 2 ins.

QUEEN MARY II. 1662-1694.

Painted by William Wissing.

Daughter of King James II. and Anne Hyde, eldest daughter of Lord Chancellor Clarendon. Born at St. James's Palace. Married to her cousin the Prince of Orange, November 4th, 1677. Ascended to the throne of England in joint right with her husband, February 13th, 1689. Died of small-pox at Kensington Palace.

Purchased by the Trustees, June 1865. (197.)

Seated figure, to below the knees, face three-quarters to the left.

Dimensions.—4 ft. ½ in. by 3 ft. ½ in.

ANOTHER PORTRAIT.

Painted by Gaspar Netscher.

Purchased by the Trustees, February 1880. (606.)

Seated figure, facing the spectator.

Dimensions.—1 ft. 4 ins. by 1 ft. 1 in.

REV. THEOBALD MATHEW. 1790-1856.

Painted at Cork in 1846 by Edward D. Leahy.

Generally known as Father Mathew, "The Apostle of Temperance in Ireland." Born at Thomastown, county of Tipperary. Having received his education, first at Kilkenny and afterwards at Maynooth College, Mathew became a priest of the Roman Catholic Church in 1814. At Cork he established a religious society on the model of the visiting societies of St. Vincent de Paul, which obtained the warm approbation of the Irish Poor Law Commissioners in 1834. A few years later he became president of a temperance association formed in Cork, and in a very short time had made 150,000 converts in Cork alone. This sphere of usefulness extended far and wide over the United Kingdom; but the beneficial effects of his teaching were seen especially in Dublin, Liverpool, and Manchester. Her Majesty in recognition of his services granted him an annuity of 300*l.* a year out of the Civil List.

Purchased from the artist by the Trustees, June 1865. (199.)

Bust, face three-quarters to the left.

Dimensions.—1 ft. 11 ins. by 1 ft. 5 ins.

TOBIE MATTHEW, D.D. 1546-1628.

Painter uncertain.

Archbishop of York. Born at Bristol and educated at Oxford, where he was known for his "great learning, eloquence, sweet conversation, friendly disposition, and the sharpness of his wit." He gained the favour of Elizabeth, and was one of her chaplains. Appointed President of St. John's College, Oxford, 1572, Dean of Christ Church, 1576, Dean of Durham, 1583, Bishop of Durham, 1595, Archbishop of York, 1606. Equally distinguished as preacher, divine, and statesman. Father of Sir Tobie Matthew, the diplomatist.

Purchased by the Trustees, April 1896. (1048)

Half-length, facing the spectator.

Dimensions.—1 ft. 9½ ins. by 1 ft. 5½ ins.

REV. JOHN FREDERICK DENISON MAURICE, M.A. 1805-1872.

Painted by Samuel Laurence.

An eminent leader of what is known as the "Broad Church" party in the Church of England. He was the son of a Unitarian

minister, and studied at Trinity College, Cambridge, where, however, being a nonconformist, he was unable to take his degree. Subsequently, his religious views having undergone a change, he graduated at Oxford, and was ordained. In 1846 he was appointed chaplain of Lincoln's Inn, and professor of Theology at King's College, but resigned the latter office in a few years. He afterwards accepted the incumbency of St. Peter's, Vere Street. He was the author of many theological and philosophical essays, and took an active part in promoting the social and moral welfare of the working classes. In 1866 he was elected professor of Moral Philosophy in the University of Cambridge.

Bequeathed, April 1896, by his widow. (1042.)

Seated figure to the knees, face three-quarters to the right.

Dimensions.—2 ft. 11 ins. by 2 ft. 9 ins.

SIR WILLIAM STIRLING MAXWELL, BART. *See* STIRLING-MAXWELL.

SIR JOHN MAYNARD. 1602-1690.

Painter unknown.

Serjeant-at-Law. Born in Devonshire, and educated at Exeter College, Oxford. He studied the law, and was a lay assessor of the Assembly of Divines. He was chief manager of the prosecutions against the Earl of Strafford and Archbishop Laud, and at a subsequent period against Lord Stafford. Though he had been actively employed in the High Courts of Justice under the Commonwealth, Maynard was knighted at the Restoration and declined a judgeship, having accumulated a great fortune. He was made Commissioner of the Great Seal, conjointly with Sir Anthony Keck and Sir William Rawlinson, on the accession of William III. This office he resigned in May 1690, and died a few months after, in the 89th year of his age, at Gunnersbury, in Middlesex. When Maynard attended to welcome the Prince of Orange on his arrival, the Prince observed, in respect of his great age, that he had outlived all the men of law of his time; to which Maynard answered that "he had like to have outlived the law itself if his Highness had not come over."

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (476.)

Bust, in judge's robes, face three-quarters to the right.

Dimensions.—2 ft. 5½ ins. by 2 ft. and ½ in.

RICHARD MEAD, M.D. 1673-1754.

Painted in 1740 by Allan Ramsay.

Physician, and author of a celebrated work upon Poisons. Born at Stepney. After studying at Utrecht and Leyden, he took his degree at Padua in 1695, and succeeded Dr. Radcliffe as the most renowned physician of the day. He devoted his wealth to the collection of books, pictures, and antiquities. He wrote a work on the Plague which was published in 1720 and held in high estimation. Dr. Mead was the author also of some papers elucidating the Greek coins struck in honour of physicians, and tending to explain the early history of medicine. Upon this subject he had a controversy with Dr. Conyers Middleton. He was distinguished for his hospitality to foreigners.

Dr. Mead was physician to Queen Anne, King George I., King George II. and Queen Caroline.

Purchased by the Trustees, June 1857. (15.)

Half-length standing figure, face three-quarters to the right.

Dimensions.—4 ft. $\frac{3}{4}$ in. by 3 ft. 3 $\frac{1}{2}$ ins.

WILLIAM LAMB, SECOND VISCOUNT MELBOURNE. 1779-1848.

Painted by John Partridge.

Second son of first Lord Melbourne. Educated at Eton and Trinity College, Cambridge. Entered Parliament in 1806. Appointed Irish Secretary, 1827, Home Secretary, 1830, and Prime Minister, 1834, on the resignation of Earl Grey. Remaining in power on the accession of Queen Victoria in 1837, he acted as the queen's secretary and principal adviser, and performed these important duties with conspicuous success. He resigned in 1841, and for a short time was leader of the opposition to Sir Robert Peel.

Presented, June 1893, by the Earl of Carlisle. (491.)

Seated figure, facing the spectator.

Dimensions.—4 ft. 2 ins. by 3 ft. 6 ins.

HENRY DUNDAS, FIRST VISCOUNT MELVILLE. 1742-1811.

Painted, in his 70th year, by Sir Thomas Lawrence, P.R.A.

Statesman. Son of Robert Dundas of Arniston, a Scotch judge, and educated at the University of Edinburgh. From studying Scotch law he entered Parliament and became a warm adherent of Mr. Pitt. In 1783 he was appointed Treasurer of the

Navy, in 1791, Secretary of State for the Home Department, and in 1794 Secretary of State for War and the Colonies. On the retirement of Mr. Pitt in 1801, he was raised to the peerage as Viscount Melville. When Mr. Pitt returned to power, Lord Melville became First Lord of the Admiralty, but resigned his appointment shortly afterwards. For 16 years he was President of the Board of Control for Indian affairs. In 1806 he was impeached and tried in Westminster Hall for malversation of public funds, but acquitted. He withdrew into Scotland and never again resumed office.

Purchased by the Trustees, July 1885. (746.)

Bust, face three-quarters to the right.

Dimensions.—2 ft. 5½ ins. by 2 ft. ¼ in.

For another portrait, see COLLECTIVE PORTRAITS, page 455, HOUSE OF COMMONS in 1793.

PETER MEWS, D.D. 1619-1706.

Drawn and engraved from the life by David Loggan.

Bishop of Winchester. Known as "the fighting bishop." Was educated at St. John's College, Oxford, and served in the royal army during the Civil War, and accompanied Charles II. to Flanders. He afterwards took holy orders, and became rector of Lambourn in Essex. In 1673 he was consecrated Bishop of Bath and Wells, whence he was translated in 1684 to the see of Winchester. He re-appeared in his military character in 1685 to oppose the rebellion of the Duke of Monmouth, and was wounded at the battle of Sedgemoor. The motto on the print is allusive to this,—

"*Qui pugnavit et oravit pro pace regni et ecclesiae.*"

A strong opponent of James II.'s ecclesiastical policy.

Purchased by the Trustees, March 1881. (637.)

To the waist, face three-quarters to the right.

Dimensions.—1 ft. 4½ ins. by 1 ft. ½ in.

REV. CONYERS MIDDLETON, D.D. 1683-1750.

Painted in 1746 by John Giles Eccardt.

A learned divine, historian and controversialist. Born at York and educated at Cambridge, where he distinguished himself by opposition to Dr. Bentley. In 1724 he visited France and Italy, and in 1729 published his famous "Letter from Rome, showing an exact conformity between Popery and Paganism." In 1731 he was appointed first Woodwardian Professor of Geology at

Cambridge, which post he resigned in 1734 on being elected Librarian of the University of Cambridge. His best known work, the "Life of Cicero," was undertaken at the suggestion of Lord Hervey, and published in 1741. In 1749 he issued "A Free Enquiry into the Miraculous Powers."

Purchased by the Trustees, March 1881. (626.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 5½ ins. by 2 ft.

JANE MIDDLETON (or MYDDELTON). 1646-1690.

Painted by Sir Peter Lely.

One of the beauties of Charles II.'s court, frequently mentioned in "Grammont's Memoirs." Daughter of Sir Robert Needham, a relation of John Evelyn, who mentions in his diary her "famous and indeed incomparable beauty." Her husband, Colonel Charles Middleton (or Myddelton), to whom she was married at the age of 15, was a Commissioner of the Navy. She was never attached to the Court, but in her later days became one of a society established by the Duchess of Mazarin at Chelsea, which was frequented by St. Evremont, and he celebrated her beauty in a poetical epitaph. Grammont, one of her early admirers, thus describes her :—"La Middleton bien faite, blonde et blanche, avait dans les manières et le discours quelque chose de précieux et d'affecté. L'indolente langueur dont elle se parait n'était pas du goût du tout le monde."

Purchased by the Trustees, May 1880. (612.)

Seated figure to below the knees, as a shepherdess.

Dimensions.—4 ft. 1 in. by 3 ft. 4 ins.

JOHN STUART MILL, M.P. 1806-1873.

Painted by George Frederick Watts, R.A.

Philosopher, political economist, and essayist. Born in London; son of James Mill, the historian of British India. In 1823 he entered as a clerk in the East India House and remained in the service of the Directors till the transfer of the India Government to the Crown. Mr. Mill declined a seat in the new Indian Council. From 1835 to 1840 he held the management of the "London and Westminster Review." In 1865 he was returned to Parliament as Liberal member for Westminster.

After the decease of his wife in 1858, he resided principally at Avignon.

Mr. Mill was author of "A System of Logic," 1843. "Principles of Political Economy," 1848. "Liberty," 1859, "Representative Government," 1860, and "Utilitarianism," 1862.

Presented, December 1895, by the artist. (1009.)

Dimensions.—2 ft. 2 ins. by 1 ft. 9 ins.

JOHN MILTON. 1608-1674. At the age of 62, when totally blind.

*Drawn and engraved directly from the life in 1670 by
William Faithorne.*

The Poet. Born in Bread Street, London, and educated at St. Paul's School, and Christ's College, Cambridge. He produced his masque of "Comus" in 1634, and "Lycidas," "L'Allegro," and "Il Penseroso" appeared during the next few years. In 1638 he travelled in Italy, where he made the acquaintance of Galileo. After the death of Charles I. his pen was employed in defence of the Parliament, and he wrote his celebrated "Defensio pro Populo Anglicano" as an answer to Salmasius's "Defensio Regia." He was appointed Latin Secretary to the Council of State, and this office he held until shortly before the Restoration, although he had become blind in 1653. His great epic poem "Paradise Lost" was published in 1667, and "Paradise Regained" and "Samson Agonistes" in 1670. He died at his house in Bunhill Fields, and was buried in the chancel of St. Giles's, Cripplegate.

This engraving was produced without the intervention of any other artist's drawing or painting, and therefore possesses the value of an original portrait.

Purchased by the Trustees, March 1880. (610.)

Dimensions.—8½ ins. by 6½ ins.

ANOTHER PORTRAIT.

Painted by Pieter Van der Plaas.

This was presented to the National Gallery in 1839 by Mr. Capel Lofft.

Deposited by the Trustees and Director of the National Gallery, November 1883. (695.)

Half-length, face three-quarters to the right.

Dimensions.—2 ft. 4½ ins. by 1 ft. 11 ins.

GILBERT ELLIOT, FIRST EARL OF MINTO, F.R.S. 1751-1814.

Painted by J. Atkinson.

Son of Sir Gilbert Elliot, Bart., M.P. In 1774 he entered Parliament as member for Morpeth, and supported successively Lord North's and Mr. Pitt's administration. He was appointed Governor of Corsica during its occupation by the English, 1794-6; created Baron Minto in 1797, and made Governor-General of India in 1807. His administration was chiefly marked by the conquests of the Isle of Bourbon and the Mauritius from the French in 1810, and Java from the Dutch in 1811; and by the opening of diplomatic intercourse with Persia, Afghanistan, and the Punjab. On his return to England in 1813 he was raised to an earldom.

Presented, June 1890, by the artist's son, Rev. Canon J. A. Atkinson. (836.)

To the waist, in peer's robes, face three-quarters to the right.

Dimensions.—9½ ins. by 8 ins.

MARY RUSSELL MITFORD. 1787-1855.

Painted in 1852 by John Lucas.

Author. Daughter of Dr. George Mitford. Born at Alresford in Hampshire. She early became a contributor to magazines and annuals, and wrote several tragedies, but the work upon which her reputation chiefly rests is "Our Village, Sketches of Moral Character and Scenery," published in 5 vols., 1824-32. She died at Swallowfield, near Reading.

Purchased by the Trustees, March 1875. (404.)

To the waist, face three-quarters to the left.

Dimensions.—1 ft. 1 in. by 10½ ins.

RIGHT HON. SIR WILLIAM MOLESWORTH, BART., M.P. 1810-1855.

Painted by Sir J. Watson Gordon, P.R.S.A.

Statesman and essayist. Descended of an ancient family of Cornwall. Born in London. He succeeded his father as eighth baronet at the age of 13, and entered at the University of Cambridge, which he quitted for Edinburgh, and completed his education in Germany. In 1832 he was returned as M.P. for the Eastern Division of Cornwall. He sat for Leeds, and finally,

from 1845 to his decease, for Southwark. In 1853 he was appointed First Commissioner of Public Works, and afterwards became Secretary of State for the Colonies. He was contributor to, and proprietor of, the "Westminster Review." He is best known in literature by his edition of the Latin and philosophical works of Thomas Hobbes, commenced in 1839 and completed, in 16 volumes, 1845. His personal friends were John Stuart Mill and George Grote, with the latter of whom he travelled. He died in Eaton Place, London.

Bequeathed, December 1838, by Andalusia, Lady Molesworth. (810.)

Seated figure to below the knees, face slightly turned to the right.

Dimensions.—4 ft. 2 ins. by 3 ft. 4 ins.

GEORGE MONCK. *See* ALBEMARLE.

JAMES, DUKE OF MONMOUTH, K.G. 1649-1685.

Painted by William Wissing.

An illegitimate son of King Charles II., by Lucy Walters. Born at Rotterdam. He was created Duke of Monmouth, and made a Knight of the Garter in 1663, and in 1665 appointed Master of the Horse. That same year he married Anne, daughter, and sole heir of Francis, Duke of Buccleuch, whose surname of Scott, he then assumed. He was thereupon, in association with his wife, created Duke of Buccleuch, and constituted Lord Great Chamberlain and High Admiral of Scotland. His ultimate pretensions to the Crown, and the defeat of his rebellion at the battle of Sedgmoor, July 6, 1685, are familiar matters of history. He was beheaded on Tower Hill on the 15th of the same month.

Purchased by the Trustees, August 1862. (151.)

To the waist, in armour, face three-quarters to the right.

Dimensions.—2 ft. 5 ins. by 2 ft.

ANOTHER PORTRAIT.

Painted by Sir Peter Lely.

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford. (556.)

Half-length, face three-quarters to the left.

Dimensions.—4 ft. $\frac{1}{2}$ in. by 3 ft. 4 ins.

THOMAS MOORE. 1779–1852.

A marble bust sculptured in 1842 by Christopher Moore, R.H.A.

This great master of lyrical poetry was born in Aungier Street, Dublin, his parents being Roman Catholics. He was entered at Trinity College, in his native city, and afterwards at the Middle Temple, London. But all his tastes and talents were directed to poetry and other branches of literature. His translation of Anacreon appeared in 1801, and many other brilliant compositions followed. It is, perhaps, on his Irish melodies and his "Lalla Rookh," that his fame will mainly rest. The former undertaking, combined with the musical accompaniments, supplied by Sir John Stevenson, was begun in 1807, and not finally completed till 1834; the latter work first appeared in 1817. In 1827 Thomas Moore published the "Life of Sheridan"; in 1830 the "Life of Lord Byron," of whom he had been the intimate friend; and in 1831, the "Life of Lord Edward Fitzgerald." At the time of his death he was engaged for "Lardner's Cyclopædia" on a history of Ireland, of which only a portion has appeared.

Purchased by the Trustees, February 1861. (117.)

HANNAH MORE. 1745–1833.

Painted in 1822, at the age of 77, by H. W. Pickersgill, R.A.

Moral and religious writer. Author of "Sacred Dramas," and "Cœlebs in Search of a Wife." Friend of Garrick, Johnson, Burke, Reynolds, and Wilberforce. She was never married, but from the year 1794 her correspondence shows the alteration of the prefix from Miss to Mrs.

A letter beside her is addressed to "W. Wilberforce."

Purchased at the sale of the artist's works, July 1875. (412.)

Seated figure, facing the spectator.

Dimensions.—4 ft. $1\frac{1}{2}$ ins. by 2 ft. $11\frac{1}{2}$ ins.

SIR THOMAS MORE. 1478-1535.

Painted, at the age of 47, from a picture by Holbein.

Lord Chancellor. Born in London and son of Sir John More, a Judge of the Court of King's Bench. Friend of Erasmus and the leading humanists in Europe. Knighted in 1521. He was Speaker of the House of Commons in 1523, on the nomination of Cardinal Wolsey, with whom he was afterwards at issue, and succeeded Wolsey as Lord Chancellor in 1529, being the first layman who ever held that high office. He steadily opposed the divorce of Queen Catherine, and refused to be present at the coronation of Anne Boleyn. He declined to subscribe to the Act of Supremacy in 1534, and was beheaded on Tower Hill. His chief literary effort was the well-known treatise "Utopia."

This picture corresponds with the figure of Sir Thomas introduced in the well-known family pictures preserved at Nostell Priory, and at Burford, the seat of the Lenthall family.

Purchased by the Trustees, June 1870. (306.)

Seated figure, to the waist, face almost in profile to the right.

Dimensions.—Panel, 2 ft. 4½ ins. by 1 ft. 11½ ins.

GEORGE MORLAND. 1763-1804.

Painted by himself at an early age.

Figure painter, but especially distinguished for his representations of animal and rustic scenes. He studied painting under his father, Henry Morland, a clever portrait painter, and attended the schools of the Royal Academy. Notwithstanding extreme talent and industry, his success in life as an artist was impaired by habits of intemperance. Many of his works have been engraved and become deservedly popular.

This picture was purchased by Mr. T. D'Almaine, from the father of George Morland, and left by him to Mr. T. Mackinlay, F.S.A., who bequeathed it to Mr. William Smith in 1865.

Presented, May 1876, by William Smith, Esq., F.S.A. (422.)

Bust, face nearly in profile to the right.

Dimensions.—10½ ins. by 9 ins.

GEORGE MORLEY, D.D. 1597-1684.

Drawn in coloured chalks on grey paper by E. Lutterel.

Bishop of Winchester. Born in London, and educated at Westminster and Oxford. A faithful Royalist, though a strong

Calvinist. He served successively as chaplain to Robert, Earl of Carnarvon, and King Charles I., and, at the Restoration, was appointed Dean of Christ Church and Bishop of Worcester. In 1662 he was translated to the see of Winchester, which he retained during 22 years. He died at Farnham Castle.

Presented, November, 1877, by George Scharf, Esq., C.B., F.S.A. (491.)

Bust, face three-quarters to the left.

Dimensions.—9 ins. by 7½ ins.

CAPTAIN CHARLES MORRIS. 1745-1838.

Painted by James Lonsdale.

Whig politician and popular song-writer. He served in the army during the American war, and subsequently entered the Life Guards. Morris was a boon companion of the wits at Brooks's Club, and in great favour with the Prince of Wales. At the memorable celebration of the birthday of Charles James Fox, 24th January 1798, under the presidency of the Duke of Norfolk, Captain Morris produced three new songs. His farewell song in the capacity of "Bard" to the influential and convivial institution facetiously known as the "Sublime Society of Beefsteaks," was written and sung by him in May 1831, in his 86th year. "The Toper's Apology" is one of his best songs. He died at Brockham, near Dorking in Surrey, and his "Social Effusions" were published after his death in two volumes, with the title "Lyra Urbanica," 1840.

Presented, May 1885, by Augustus Keppel Stephenson., Esq., C.B. (739.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

JOHN HAMILTON MORTIMER, R.A. 1741-1779.

Painted by himself.

Historical painter. Born at Eastbourne, the son of a miller. Showing a taste for art, he was sent to London, where he studied under Hudson, the portrait painter, and in the Duke of Richmond's Sculpture Gallery at Whitehall. In 1763 and 1764 he gained the Society of Art's premiums of 50 and 100 guineas, the latter for his "St. Paul preaching to the Britons," which

earned for him considerable reputation. This was followed by "King John granting Magna Charta," "Vortigern and Rowena," and other historical works. In 1773 he was Vice-President of the Incorporated Society of Artists, and in 1778 was elected an Associate of the Royal Academy. In the following year he was created an Academician by a special grant of the King, but did not live to receive his diploma. He died, after a few days' illness, at the age of 38.

Presented, April 1867, by Miss Twining. (234.)

Small full-length figure, seated towards the left drawing in his studio, a friend or assistant standing in the background.

Dimensions.—2 ft. 5 ins. by 2 ft.

THOMAS MORTON. 1764?-1838.

Painted by Sir Martin Archer Shee, P.R.A.

Dramatist. Born at Durham. He was brought up under the care of an uncle named Maddison, a stockbroker in London, and entered a student of Lincoln's Inn, but was never called to the bar. He began at an early period to write for the stage, and in 1807 received the sum of 1,000*l.* for the manuscript of "Town and Country," which proved exceedingly popular in the performance. His plays, "Speed the Plough," "The School of Reform," and "A Roland for an Oliver," still retain possession of the stage. Morton was animated in conversation, and delighted in manly games, especially cricket.

Deposited by the Trustees and Director of the National Gallery, November 1883 (Vernon Collection). (696.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

MRS. ROSOMAN MOUNTAIN. 1768?-1841.

Miniature painted in 1806 and signed S. G.

A popular singer and actress. Daughter of a rope dancer named Wilkinson. She performed at an early age in St. George's Fields, and appeared at Covent Garden in 1786. Married an Irish violinist named Mountain, and acted with great success in Dublin. After studying music under Rauzzini at Bath, she sang at Vauxhall and at the Lyceum in English Opera. Being gifted

with mimicry, Mrs. Mountain originated a species of entertainment in which she was the only performer, and represented various persons. Her first monologue was entitled "The Lyric Novelist." She retired from public life in 1814, and died at Hammersmith.

Presented, February 1887, by Mrs. F. G. Stephens. (760.)

To the waist, facing the spectator.

Dimensions.—2 $\frac{1}{2}$ ins. by 2 $\frac{1}{4}$ ins.

LODOWICKE MUGGLETON. 1609-1698.

Painted in 1674, at the age of 66, artist unknown.

Fanatic. Son of a farrier. Founder of a sect called the Muggletonians which arose in 1651. He was a journeyman tailor, and associated with him one John Reeve, in his numerous writings. They were opposed by the Quakers, especially by George Fox and William Penn. Muggleton was tried at the Old Bailey, January 1676, and was convicted of blasphemy. A complete collection of the works of Reeve and Muggleton was published in 1832.

Transferred from the British Museum, June 1879. (557.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 4 $\frac{1}{2}$ ins. by 2 ft.

CONSTANTINE JOHN PHIPPS, LORD MULGRAVE, R.N., F.R.S.,
F.S.A. 1744-1792.

Drawn by John Downman, A.R.A.

Eldest son of first Lord Mulgrave; entered the navy in 1760, and commanded the 'Racehorse' in 1773 on an expedition to the Arctic Regions; distinguished in the sea fight at Ushant. Sat in Parliament for many years and created a peer of Great Britain in 1790. He published an account of his voyage to the North Pole.

Purchased by the Trustees, June 1894. (966.)

To the waist, in uniform, in profile to the left.

Dimensions.—8 $\frac{1}{2}$ ins. by 7 ins.

SIR RODERICK IMPEY MURCHISON. *See page 473, ARCTIC PORTRAITS.*

ARTHUR MURPHY, 1727-1805.

Painted by Nathaniel Dance, R.A.

Actor and dramatic author. Born in Ireland. Began life as a merchant, and started the "Gray's Inn Journal" in 1752. Altered his views in life, and appeared on the stage in 1754; but renounced the theatrical profession after a trial of two seasons. He subsequently devoted himself to the study of the law, and succeeded in obtaining admission to the Society of Lincoln's Inn. The lucrative appointment of Commissioner of Bankrupts was afterwards conferred upon him by the favour of Lord Loughborough.

His most successful plays were "The Way to Keep Him," and "Three Weeks after Marriage." His translation of Tacitus was held in very high esteem; it was first published in 1793.

Purchased by the Trustees, March 1857. (10.)

Seated figure to below the knees, face three-quarters to the left.

Dimensions.—4 ft. 2 ins. by 3 ft. 4 ins.

GENERAL SIR JOHN MURRAY, G.C.B. *See* COLLECTIVE PORTRAITS, page 467, PATRONS OF ART.

WILLIAM MURRAY, EARL OF MANSFIELD. *See* MANSFIELD.

SIR CHARLES JAMES NAPIER, G.C.B. 1782-1853.

Sketched in oils by George Jones, R.A.

General. The conqueror of Scinde. Born at Whitehall, London. His mother was Lady Sarah Lennox. His earliest military services were employed in suppressing the Irish rebellion of 1798. Napier joined the British army in Spain, and was wounded at Corunna. In 1822 he was appointed Governor of Cephalonia, and associated himself with Lord Byron in schemes for the liberation of Greece. In 1841 Sir Charles, now become Major-General, proceeded to India in command of the army of Bengal. Having gained the great battle of Meanee, 17th February 1843, and captured Hyderabad, Sir Charles was constituted by Lord Ellenborough Governor of Scinde, in which capacity he laboured successfully for the improvement of the people, and effected many important military reforms. He quitted India in 1847, but on the outbreak

of the Sikh war, having been appointed commander-in-chief of the forces, returned for a brief period. He died at Oaklands, near Portsmouth.

Presented, November 1871, by the widow of the artist. (333.)

Small profile to the left.

Dimensions.—Panel, 11½ ins. by 8½ ins.

ROBERT CORNELIS, LORD NAPIER OF MAGDALA, G.C.B., G.C.S.I.,
F.R.S. 1810–1890.

Bust modelled in plaster by Sir John Edgar Boehm, Bart, R.A.

Field Marshal. Born in Ceylon. Educated at the Military College, Addiscombe. He received his commission in the Bengal Engineers. Fought in the Sutlej campaign and served as chief engineer at the Siege of Multan and the Battle of Gujerat in 1848. In the Mutiny (1857–9) he acted as Chief of the Staff to Sir James Outram during the first Relief of Lucknow. He served under Sir Hugh Rose at the siege of Gwalior and the pursuit and destruction of the rebel Tantia Topee. His services in China as in second command under Sir Hope Grant are well known. They were rewarded by his being made K.C.B., and the successor to Sir J. Outram as a Military Member of the Council of India. In 1865 he was nominated Commander-in-Chief of Bombay, and in 1867 was appointed to command the expedition to rescue the Abyssinian captives. King Theodore was defeated, the prisoners were released April 10, 1868, and the campaign was closed by the storming of Magdala and death of the king. Napier was raised to the peerage as Baron Napier of Magdala, July 1869. In 1870 he was appointed Commander-in-Chief of the forces in India. In 1882 he was appointed a field marshal, and in 1886 Constable of the Tower. He died in London, and was buried in St. Paul's Cathedral.

Purchased by the Trustees, March 1891. (863.)

PATRICK NASMYTH. 1787–1831.

Drawn by William Bewick.

Landscape painter, especially of woodland scenery, in the Dutch style. Born at Edinburgh. He arrived, at the age of 20, in London, where he established himself, and first exhibited at the Royal Academy in 1809. He became a member of the Society of British Artists at its foundation in 1824, and continued to exhibit there till his death. Nasmyth resided principally at

Lambeth, and in his later years was afflicted with deafness. In his last moments he was raised in bed to contemplate a thunder-storm, and expired as the sun shone forth again.

Purchased by the Trustees, May 1872. (350.)

Bust, face nearly in profile to the left.

Dimensions.—1 ft. 7½ ins. by 1 ft. 2¼ ins.

HORATIO, VISCOUNT NELSON. 1758-1805.

Painted in 1800 by Heinrich Füger at Vienna (unfinished).

The most glorious name in all our naval annals. Horatio Nelson was the fourth son of the Reverend Edmund Nelson, of Burnham Thorpe, in Norfolk, where he was born. He entered the navy as a midshipman in his twelfth year, under his uncle, Captain Suckling, of the "Raisonnable," a 64-gun ship. In 1779 he attained the rank of post captain. But within the limits of this notice it is impossible even to enumerate his services. It must suffice to say that in 1798 he achieved, off Aboukir, the great victory, surnamed of the Nile, over the fleet which had just conveyed the French army to Egypt. In 1801 he appeared off Copenhagen.

" Of Nelson and the North
Sing the glorious day's renown,
When to battle fierce went forth
All the might of Denmark's Crown."

In 1805 Nelson encountered the French and Spanish fleets off Cape Trafalgar. His memorable signal—"England expects every man to do his duty"—will ever be connected with this last conflict of the hero. On October 21st, at 1.25, he received his death wound by a musket-ball from the "Redoubtable." A public funeral was decreed him, and he was buried in St. Paul's, January 9th, 1806. At the siege of Calvi, in 1794, Nelson lost the sight of an eye, and at Teneriffe, in 1797, his right arm.

The fact of Nelson sitting to Füger is mentioned in the German newspaper of the day, the "*Allgemeine Zeitung*," 1st September 1800.

Purchased by the Trustees, April 1859. (73.)

Bust, face three-quarters to the left.

Dimensions.—1 ft. 7 ins. by 1 ft. 3½ ins.

(a.) ANOTHER PORTRAIT.

Painted by Lemuel Francis Abbott

Purchased by the Trustees, May 1874. (394.)

To below the waist, in naval uniform, facing the spectator.

Dimensions.—2 ft. 5½ ins. by 2 ft.

(b.) ANOTHER PORTRAIT.

Copy by L. Acquarone from a picture painted in 1799 by Leonardo Guzzardi in the possession of H.I.M. the Sultan of Turkey.

Pettigrew, in his *Life of Nelson* (Vol. 1, p. 148), gives the following account of the Grand Signior's presents :—"The pelisse was of the finest scarlet cloth, lined with most beautiful sable fur, and was magnificent. The aigrette consisted of an artificial plume formed of thirteen fingers covered with diamonds. These were intended to represent the thirteen ships taken and destroyed at the battle. The centre diamond and the four surrounding it were estimated at the value of 5,000*l.*, and there were at least 300 other diamonds of smaller size. These splendid presents were accompanied with a letter, in the handwriting of the Grand Signior, in which it was stated that the Plume of Triumph, or Chelongk, was such as had never before been presented to any but victorious Musselmans."

The life-size original picture, which was painted at Palermo, is now at the Admiralty, Whitehall.

The replica, from which this was copied, was presented to the Sultan by Lord Nelson after the battle of Aboukir, 1798.

Presented, February 1888, by H.I.M. the Sultan of Turkey. (785.)

Small full-length figure, in naval uniform.

Dimensions.—2 ft. 9¼ ins. 1 ft. 7¼ ins.

(c.) ANOTHER PORTRAIT.

Drawn in 1802 by H. Edridge, A.R.A.

Purchased, November, 1891. (879.)

Small full-length figure, facing the spectator.

Dimensions.—1 ft. 1 in. by 9 ins.

THOMAS PELHAM HOLLES, DUKE OF NEWCASTLE, K.G. 1693-1768.

Drawn in crayons by William Hoare, R.A.

A prominent statesman during the reigns of George I. and George II. He succeeded his father as Lord Pelham in 1712, and afterwards inherited the estates of his uncle John Holles, Duke of Newcastle, which title was conferred on him in 1715. He filled the most important offices in the Palace and Cabinet from the accession of the House of Hanover to the death of George II. He was Lord Chamberlain, Secretary of State, Lord Privy Seal, and Chancellor of the University of Cambridge. On the decease of his brother Henry Pelham, in 1754, he succeeded him as Prime Minister and resigned office in 1762.

Presented, February 1887, by the Walter, 4th Earl of Chichester. (757.)

To the waist, face three-quarters to the right.

Dimensions.—1 ft. 11½ ins. by 1 ft. 5½ ins.

CARDINAL JOHN HENRY NEWMAN, D.D. 1801-1890.

Painted in 1889 by Miss Emmeline Deane.

Born in London. Fellow of Oriel College, Oxford. Vicar of St. Mary's Oxford, 1828, where he exercised a great effect on the university by his preaching. With Pusey and Hurrell Froude Newman was one of the principal leaders of what is known as the "Oxford Movement." His theological views at last led him to join the Roman Church in 1845. Newman introduced into England the institute of the Oratory of St. Philip Neri, and founded the Oratory at Birmingham, where he passed the remainder of his days. He was created a cardinal in 1879.

His book "*Apologia pro vita sua*," is a vindication of his position towards the Church. He was also a poet and writer of great literary taste and merit.

Presented, January 1896, by George Vernon Blunt, Esq., M.D. (1022.)

Seated figure, to below the knees, facing the spectator.

Dimensions.—3 ft. 6½ ins. by 2 ft. 11½ ins.

MOUNTJOY BLOUNT, EARL of NEWPORT. 1597-1665. And
GEORGE, LORD GORING. 1608-1657.

Painted by William Dobson.

Mountjoy Blount, created Earl of Newport (in the Isle of Wight) in 1628, was natural son of Charles Blount, Earl of

Devonshire. On his mother's side he was half-brother of the Earls of Warwick and Holland and nephew to Robert, Earl of Essex, the Queen's favourite. He was one of the Council of War in the Royal Army, and Master of the Ordnance. As Constable of the Tower he was present at the execution of Strafford, May 1641. In 1655 he was committed to the Tower on suspicion of treason. He died in 1665 and was buried at Oxford.

George, Lord Goring, son of George Goring, Earl of Norwich, went abroad in 1633 and served as a soldier in the Low Countries, where he was wounded at the siege of Breda. In 1641 he was made Governor of Portsmouth and betrayed to the Parliament the King's intentions. In 1644 Lord Goring superseded Lord Wilmot in command of the Horse, when the want of discipline in his troops and his licentious conduct greatly injured the Royal cause. He escaped abroad in 1648, and ended his days in Madrid in 1662 as a Dominican friar. His father had been created Earl of Norwich in 1644, and surrendered Colchester to Fairfax in 1648. He was condemned to death with Lords Holland and Capel; but Norwich alone was reprieved. He survived his son George, whose brother Charles succeeded to the earldom.

Presented, February 1887, by the Rev. R. St. John Tyrwhitt, in fulfilment of his late father's wishes. (762.)

Half-length standing figures.

Dimensions.—4 ft. 3½ ins. by 3 ft. 5½ ins.

ANN MARY NEWTON. 1832-1866.

Painted by herself.

Distinguished artist; daughter of Joseph Severn, the painter; born at Rome; married in 1861 to Mr. Charles T. Newton, the archæologist; died in London.

Bequeathed, March 1895, by Sir Charles Thomas Newton, K.C.B. (977.)

Half-length, face three-quarters to the left.

Dimensions.—2 ft. by 1 ft. 8 ins.

SIR CHARLES THOMAS NEWTON, K.C.B., D.C.L., LL.D. 1816-1894.

The original model in plaster by Sir John Edgar Boehm, Bart., B.A., for the bust in the British Museum.

Distinguished archæologist; appointed an Assistant in the Department of Antiquities at the British Museum in 1840;

appointed Vice-Consul at Mitylene in the Grecian Archipelago in 1852, during which time he carried out works of exploration and excavation of the greatest importance to art and archæology, especially the discovery of the site of the Mausoleum at Halicarnassus, and the acquisition of its sculptures for the British Museum; appointed in May 1860 British Consul at Rome; in 1861 Keeper of the Greek and Roman Antiquities in the British Museum; in 1880 Professor of Archæology at University College, London; died in London.

Presented, 21st March 1895, by Miss Amy Frances Yule. (973.)

SIR ISAAC NEWTON, F.R.S. 1642-1727.

Painted by John Vanderbank.

Philosopher. Born at Woolsthorpe, in Lincolnshire, 25th December. Educated at Grantham School and at Trinity College, Cambridge, where he studied mathematics with great diligence, and in 1664 made the discovery of the nature of light and of colours. On leaving the University on account of the plague, he conceived the idea of the system of gravitation. In 1667 Dr. Barrow resigned to him the mathematical professorship of his University. In 1671 he was chosen a Fellow of the Royal Society, and in the following year elected Member of Parliament for his University. In 1699 he was appointed Master of the Mint, and effected many improvements in the coinage. After being chosen President of the Royal Society in 1703, he received, in 1705, the honour of knighthood. His "Principia" first appeared in 1687; his "Observations on the Prophecies" in 1733, after his death. An entire edition of his works was published by Dr. Horsley, Bishop of St. Asaph, in 1784, in four 4to. volumes. Newton retained his faculties to the last. His body lay in state in the Jerusalem Chamber, and was buried in Westminster Abbey, where a monument by Rysbrack was erected to his memory.

Transferred, June 1879, from the British Museum, to which it had been bequeathed by John Hatsell, Esq., Chief Clerk of the House of Commons, 1820. (558.)

Seated figure, to below the knees, face three-quarters to the left.

Dimensions.—4 ft. 1 in. by 4 ft. 9½ ins.

ANOTHER PORTRAIT.

Marble bust, sculptured by Edward H. Baily, R.A., from a bust by L. F. Roubiliac.

Deposited, September 1895, by the Trustees and Director of the National Gallery. (995.)

JOSEPH NOLLEKENS, R.A. 1737-1823.

Painted by Lemuel F. Abbott.

An eminent sculptor, son of a painter of Antwerp, and pupil of Scheemakers. Born in London. Having received honours from the Society of Arts, he proceeded to Rome in 1760, where he modelled the busts of his countrymen, Sterne and Garrick. These gained him an immediate celebrity. Nollekens resided 10 years in Italy, and applied himself to the restoration and sale of antique sculptures. His best monument is perhaps the one to Mrs. Howard, of Corby Castle. The statue of Pitt at Cambridge ranks also as one of his principal works. Nollekens frequently repeated the bust of Fox, which it may be observed he is here represented as holding. He was noted for his penurious habits.

Presented by the Rt. Hon. Henry Labouchere, M.P., Feb. 1858. (30.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 5 ins. by 1 ft. 11 ins.

ANOTHER PORTRAIT.

Painted, at an advanced age, by James Lonsdale.

Presented, March 1873, by James John Lonsdale, Esq. (360.)

To the waist, face nearly in profile to the left.

Dimensions.—2 ft. 5 ins. by 2 ft.

HENRY HOWARD, SIXTH DUKE OF NORFOLK, F.R.S., D.C.L.
1628-1684.

Painted by Mrs. Beale.

Grandson of Thomas, Earl of Arundel, the collector. His mother was a daughter of Esme, Duke of Lenox. Succeeded his brother Thomas in the revived dukedom 1677. He is noticed, under the name of Mr. Henry Howard, in Grammont's "Memoirs" as one of the Count's rivals for the hand of "La Belle Hamilton." He was a generous patron of learning, and a considerable benefactor to the Royal Society, who assembled at his house after the great Fire of London in 1666. He afterwards, at the suggestion of John Evelyn, gave them the Arundelian Library. In 1667, also at the recommendation of Evelyn, he presented the celebrated Arundel Marbles to the University of Oxford. Accounts of his travels to Morocco, Vienna, and Constantinople were published in the years 1670 and 1671. In

1672 he was created Earl of Norwich and constituted Earl Marshal of England.

Purchased by the Trustees, May 1880. (613.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 5 ins. by 2 ft.

FREDERICK, LORD NORTH. *See* GUILFORD.

HON. ROGER NORTH. 1653-1734.

Painted in 1680 by Sir Peter Lely.

Lawyer, historian, and biographer. Sixth son of Dudley, fourth Lord North, and nephew of the first Earl of Manchester. Born at Tostock in Suffolk. He entered at Jesus College, Cambridge, 1667, and was admitted at the Inner Temple, 1669. He became steward of the Courts to Archbishop Sheldon and was appointed King's Counsel in 1682, and Solicitor-General to the Duke of York, 1684. Having refused to take the oath of allegiance to William III., he retired to his seat in Norfolk, and died there after a long seclusion. He wrote "Examen," or an inquiry into the veracity of "A complete History of England," published in 1740. "The Lives of the Norths," 1742, and an "Essay on Music." *See* "Autobiography of Hon. Roger North," edited by Dr. Jessopp, 1887.

Purchased by the Trustees, March 1887. (766.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

HENRY HOWARD, EARL OF NORTHAMPTON.

See COLLECTIVE PORTRAITS, page 445, CONFERENCE OF 1604.

JAMES NORTHCOTE, R.A. 1746-1831.

Painted in 1821 by himself.

Portrait and historical painter, and writer on art. Born at Plymouth. The fame of his countryman Sir Joshua Reynolds induced him to relinquish his father's business of watchmaking, and, at the age of 25, to make his way to London. Sir Joshua

received him not merely as a pupil, but as an inmate of his house, where he resided five years. In 1777 he went to Rome, and became member of the academies of Florence and Cortona. Under the patronage of Boydell he produced two of his best pictures, the "Princes in the Tower," and "Hubert and Arthur" for the Shakspeare Gallery. In 1813 he published his "Memoirs of Sir Joshua Reynolds." In 1828, at the age of 82, appeared his illustrated volume of "One Hundred Fables," and in his 84th year he issued his "Life of Titian." He painted a great number of portraits, many of them of great merit, and was noted for his penurious habits.

Purchased by the Trustees, June 1862. (147.)

To below the waist, face in profile to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft.

ANOTHER PORTRAIT.

Painted by George Henry Harlow.

Presented, December 1894, by James Carrick Moore, Esq. (969.)

Seated figure, to below the knees, facing the spectator.

Dimensions.—1 ft. 9¼ ins. by 1 ft. 4 ins.

ALGERNON PERCY, TENTH EARL OF NORTHUMBERLAND, K.G.
1602-1668.

Copied by Henry Stone from Van Dyck.

Lord High Admiral of England in the reign of King Charles I. He sided afterwards with the Parliament, though he endeavoured to act as a mediator for peace. During the Commonwealth he withdrew from public affairs, and ultimately contributed to the revival of Monarchy.

Purchased by the Trustees, June 1869. (287.)

Bust, face almost in profile to the right.

Dimensions.—2 ft. by 1 ft. 8 ins.

CHARLES HOWARD, EARL OF NOTTINGHAM, K.G. See COLLECTIVE PORTRAITS, page 445, CONFERENCE OF 1604.

TITUS OATES. 1649-1705.

Drawn and engraved from the life by Robert White.

The informer. Son of an Anabaptist preacher and ribbon-weaver; educated at Merchant Taylors' School and at Cambridge. Titus became successively an Anabaptist minister, a clergyman of the Church of England, and then a Roman Catholic. Having returned to the Church, but failed to obtain preferment, he came forward as the discoverer of the supposed Popish plot, and upon his evidence, confirmed by that of Tonge and Bedloe, many eminent persons suffered death. Oates received a pension of £1,200l. a year, and a residence at Whitehall from the Government; but upon the accession of James II. he was tried for perjury, and sentenced to imprisonment for life and to be whipped and pilloried. Under William III. he was released and again pensioned. He died an Anabaptist.

Purchased by the Trustees, March 1881. (634.)

To the waist, face three-quarters to the right.

Dimensions.—10½ ins. by 6½ ins.

DANIEL O'CONNELL, M.P. 1775-1847.

A miniature on ivory painted in 1836 by Bernard Mulrenin, R.H.A.

"The Liberator." Born in county Kerry. Educated under Father Harrington, a Roman Catholic priest, and afterwards at the Colleges of St. Omer and Douai. In 1794 he entered himself a student at Lincoln's Inn, and four years afterwards was called to the bar. His election by a large majority to serve in Parliament for county Clare, in July 1828, greatly contributed to the introduction and passing of the Roman Catholic Emancipation Act, which was carried in April of the following year. Entering the House of Commons he was greatly distinguished by the eloquence and readiness of his speeches. Nor was he less conspicuous in Ireland from his agitation for a repeal of the Union, an agitation which he commenced in 1841 and continued until his decease, which happened at Genoa.

For other portraits see COLLECTIVE PORTRAITS, page 459, THE REFORMED HOUSE OF COMMONS, 1833, and page 464, THE ANTI-SLAVERY CONVENTION.

Purchased by the Trustees, February 1866. (208.)

To the waist, face three-quarters to the right.

Dimensions.—6 ins. by 4¾ ins.

JOHN O'KEEFFE. 1747-1833.

Painted in 1786 by Thomas Lawranston.

Dramatist and actor. Born in Dublin. Originally designed for an artist; he was placed when not more than six years old at the Royal Hibernian Academy. His knowledge of the classic languages was derived from Father Austin, a learned Jesuit. He began his career as an actor under Mossop, at Dublin, and brought out his first comedy when only 18. In 1781 he quitted Ireland for ever, and established himself in London as a playwright by profession. His last play was produced in 1798. 21 out of his 68 pieces were published in four octavo volumes in 1798. Of these "The Agreeable Surprise," and "Wild Oats," still keep possession of the stage. A life annuity was granted him by the Crown in 1808, and he refused a donation offered him by the Literary Fund Society. He died at Southampton. His autobiography was published in two volumes 8vo., London, 1826.

Purchased by the Trustees, July 1863. (165.)

Seated figure, to the waist, face three-quarters to the right.

Dimensions.—2 ft. 5 ins. by 2 ft.

ANNE OLDFIELD. 1683-1730.

Painted by Jonathan Richardson.

A popular actress, distinguished by the refinement of her style and charm of manner. Born in Pall Mall. She appeared as Alinda at the Theatre Royal in 1700, under Sir John Vanbrugh, but her first decided success was at Bath in 1703, as Leonora in "Sir Courtly Nice." Lady Betty Modish, a part expressly adapted for her by Colley Cibber, is said to have displayed her attainments to the greatest advantage. She is best remembered under the name of Narcissa by the lines in Pope's "Moral Essays":—

"One would not, sure, be frightful when one's dead,
And—Betty—give this cheek a little red."

Her remains lay in state in the Jerusalem Chamber, and were buried, according to her desire, in Brussels lace and gloves, in Westminster Abbey.

Purchased by the Trustees, June 1876. (431.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft 4½ ins. by 2 ft.

ELIZA O'NEILL, AFTERWARDS LADY BECHER. 1791-1872.

Painted by John J. Masquerier in 1815.

A highly gifted tragic actress. Born in Ireland. Both her parents were members of the theatrical profession. Miss O'Neill appeared with great success in Dublin, and, a few months later, on the Covent Garden stage in "Belvidera," October 13th, 1814. The characters in which she greatly excelled were Juliet, Belvidera, Mrs. Haller, and Mrs. Beverley. In 1819 Miss O'Neill withdrew from the stage, and married W. Wrixon Becher, Esq., M.P., who was created a baronet in 1831.

Presented, February 1877, by the Hon. Percy Wyndham, M.P. (445.)

To the waist, face almost in profile to the left.

Dimensions.—2 ft. 5 ins. by 2 ft. 2 ins.

RIGHT HON. ARTHUR ONSLOW, M.P. 1691-1768.

Painted in 1728 by Sir Godfrey Kneller.

Speaker of the House of Commons. Descended from an ancient family established in Shropshire, and the third Speaker of his race; son of Foot Onslow, Esq., and nephew of Sir Richard Onslow, Baronet, Speaker in the reign of Queen Anne. Arthur Onslow was educated for the bar, appointed Recorder of Guildford, and returned to Parliament for that borough in 1719 and 1720. He was unanimously chosen Speaker in January 1727. He received appointments of considerable trust from Queen Caroline. In 1734 Onslow was constituted Treasurer of the Navy; but resigned office in 1743. In May 1754 he was, for the fifth time, unanimously elected to the Speaker's chair, and retired in March 1761, when he received the thanks of the House for his constant and unwearied attendance during the course of more than 33 years, in five successive Parliaments. His son, George Onslow, was created Baron Cranley of Ember Court in the County of Surrey, May 1776, and subsequently Earl of Onslow. It was owing to the exertions of Speaker Onslow that the noble collections of Sir Robert Cotton, Sir Hans Sloane, and the Harleian Manuscripts were permanently secured to the nation. At the period when these treasures were offered for purchase, and public funds were not available, it was suggested, March 19th, 1753, by the Speaker, to raise the required amount by the establishment of a public lottery. The proposal was adopted;

the collections were eventually purchased, and Montagu House was provided as a repository for their reception.

Transferred, June 1879, from the British Museum, to which it had been presented by Admiral Onslow in 1728. (559.)

Full-length, in Speaker's robes, face three-quarters to the right.

Dimensions.—7 ft. 7 ins. by 4 ft. 8½ ins.

AMELIA OPIE. 1769-1853.

Painted in 1798 by John Opie, R.A.

A popular novelist and lyric writer. Wife of John Opie, the painter, and daughter of Dr. James Alderson, a Norwich physician. Most of her life was spent in the society of her father, whose revolutionary opinions she fully shared. Being gifted with vocal and conversational powers, she was courted by society, and her literary talents aided her husband in the composition of his lectures on art. In 1802 she and her husband visited Paris when the First Consul had attained supreme power. When left a widow in 1807, Mrs. Opie returned to Norwich, and, with her father's approval, joined the Society of Friends and assumed the Quaker style and dress. Her chiefly remembered writings are "Father and Daughter," 1801, "Illustrations of Lying," 1827, and "Valentine's Eve," 1816. The last contained a development of some of her religious views. Mrs. Inchbald says that she was "far cleverer than her books." Mrs. Opie retained her cheerfulness and interest in political events to the last. She again visited Paris in 1830, on the expulsion of Charles X., and took part in the great London Exhibition of 1851. She died at Norwich. She was cousin to Sir E. H. Alderson, Baron of the Exchequer, through whose family this portrait was obtained.

Purchased by the Trustees, March 1887. (765.)

Seated figure, nearly half-length, facing the spectator.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

For another portrait, see COLLECTIVE PORTRAITS, page 464, THE ANTI-SLAVERY CONVENTION.

JOHN OPIE, R.A. 1761-1807.

Painted in 1785 by himself at the age of 24.

Painter. The son of a Cornish carpenter, and very precocious in his art. He first emerged from obscurity through the aid of

Dr. Wolcot, better known as "Peter Pindar," and, like himself, a native of Cornwall. Coming to London in 1781, and being introduced to Sir Joshua Reynolds, young Opie applied himself assiduously to the study of art, and in some years attained high fame as a portrait painter. He succeeded Fuseli as Professor of Painting to the Royal Academy, but had only delivered four lectures when his useful career was cut short by an early death. He painted many admirable portraits.

Purchased by the Trustees, June 1858. (47.)

Half-length, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

SIR ROBERT WALPOLE, FIRST EARL OF ORFORD, K.G. 1676-1745.

Painted in 1740 by Jean Baptiste Van Loo.

Among the most eminent of our great parliamentary leaders. He was born at Houghton in Norfolk, and educated at Eton, and King's College, Cambridge. So early as 1708 we find him Secretary-at-War, and in 1710 one of the managers at the trial of Dr. Sacheverell. But it was in 1722, after the deaths of Stanhope and of Sunderland, that he attained the highest power in the Administration, and he continued in office, with great success and just renown, as First Lord of the Treasury and Chancellor of the Exchequer, until "the great Walpolean Battle" (as it is termed by Junius) of 1742. Upon his retirement he was created Earl of Orford, but is best known to posterity by the title which he bore as Minister. In 1725 he had received the Order of the Bath, and in 1726 the Order of the Garter, being one of the very few commoners in modern times who have ever been invested with the latter.

"Seen him I have, but in his happier hour
Of social pleasure, ill exchanged for power;
Seen him, uncumber'd with the venal tribe,
Smile without art, and win without a bribe."

Such is the pleasing character which Pope has drawn of Walpole in private life.

Purchased by the Trustees, March 1859. (70.)

Standing figure nearly to the knees, in Chancellor of the Exchequer's robes, face three-quarters to the right.

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

(a.) **ANOTHER PORTRAIT; SEATED IN THE STUDIO OF FRANCIS HAYMAN, R.A.**

Painted by Francis Hayman, R.A.

Francis Hayman, who is represented at work upon the portrait of his patron, was born in Devonshire, 1703. He became a distinguished historical painter, and produced numerous designs in illustration of English classical writers. He was the first Librarian appointed to the Royal Academy, having been nominated to that office by the King in 1770. He died in London 1776.

Purchased by the Trustees, June 1866. (217.)

Small full-length figures.

Dimensions.—2 ft. 3 ins. by 2 ft. 11 ins.

HORATIO WALPOLE, FOURTH EARL OF ORFORD. 1717-1797.

Painted by Nathaniel Hone, R.A.

Known as Horace Walpole. The third and youngest son of Sir Robert Walpole, the Prime Minister. He was educated at Eton and at King's College, Cambridge. After completing his education, Walpole travelled for more than two years on the Continent in company with his schoolfellow Gray, the poet; but the friends quarrelled, and parted at Reggio in 1741, and Horace returned home alone at the close of the year. He immediately took his seat in the House of Commons as member for Callington. This he exchanged in 1744 for Castle Rising, and in 1754 represented King's Lynn. But literature and the fine arts almost exclusively occupied his attention. A cottage which he had purchased at Twickenham in 1747 became a depository of objects of every kind of artistic, historic, or literary value. It grew into the mansion so well known as "Strawberry Hill." In 1761 Horace Walpole commenced, with aid derived from Vertue the engraver, his valuable historic work entitled "Anecdotes of Painting in England." His "Royal and Noble Authors" appeared in 1758, and his popular romance, "The Castle of Otranto," in 1764. He next wrote the "Historic Doubts on the Life and Reign of Richard III." The "Memoirs of the last Ten Years of George II." were not published until after his death. Walpole is perhaps most generally known and admired from his epistolary correspondence. Sir Walter Scott has called him "the best letter writer in the English language." In 1791 he succeeded his nephew George, third Earl of Orford, but never took his seat in the House of Lords.

Purchased by the Trustees, February 1861. (116.)

To the waist, face three-quarters to the left.

Dimensions.—1 ft. 11 ins. by 1 ft. 7½ ins.

ANOTHER PORTRAIT.

Painted in 1747 by John Giles Eccardt.

This and companion portraits of Gray, Bentley, and others were painted for Horace Walpole, at Strawberry Hill, by Eccardt, the attitude in each case being taken from the "Iconographie" of Vandyck. In this portrait the attitude copied is that of Simon Vouet.

Purchased by the Trustees, June 1895. (988.)

Half-length, face three-quarters to the left.

Dimensions.—1 ft. 4 ins. by 1 ft. 1 in.

HENRIETTA, DUCHESS OF ORLEANS. 1644-1670.

Painted by Pierre Mignard.

Youngest daughter of Charles I. and Henrietta Maria. Born at Exeter. Under the care of her governess, the Countess of Morton, she was conveyed in disguise in 1646 from Oatlands into France. She was married in 1661 to Philip Duke of Orleans, the only brother of Louis XIV., and died suddenly at St. Cloud soon after returning from a political mission to her brother, the King of England.

Purchased by the Trustees, February 1867. (228.)

Half-length, face three-quarters to the left.

Dimensions.—2 ft. 7 ins. by 2 ft. $\frac{1}{2}$ in.

JAMES BUTLER, FIRST DUKE OF ORMONDE, K.G. 1610-1688.

Painted, at the age of 51, by Sir Peter Lely.

A distinguished Royalist. He commanded the troops which were employed to suppress the Irish Rebellion of 1641, and gained several victories over the insurgents. For his services on this occasion he received the thanks of Parliament, and was created a marquess. When the Civil War broke out he held Ireland for the King until the latter was taken prisoner, when he retired to France. He returned, however, soon after, and made another effort to restore the royal cause, which proving unsuccessful, he was compelled again to leave the island, and lived abroad until the Restoration. He then came to England, and was rewarded with a dukedom by Charles II. The Duke of Ormonde twice afterwards held the office of Lord Lieutenant

of Ireland, and in 1670 a murderous attack was made upon him in the open street by the notorious Colonel Blood, who dragged him from his coach for the purpose of hanging him at Tyburn, but he was fortunately rescued.

Purchased by the Trustees, May 1873. (370.)

Half-length standing figure, in Garter robes, face three-quarters to the left.

Dimensions.—4 ft. 3½ ins. by 3 ft. 5 ins.

JAMES BUTLER, SECOND DUKE OF ORMONDE, K.G. 1665–1745.

Painted by Michael Dahl.

Son of the Earl of Ossory, and grandson of the great Duke of Ormonde, whom he succeeded both in his titles and as Chancellor of the University of Oxford in 1688. The young Duke, together with Prince George of Denmark, early espoused the cause of William Prince of Orange. Subsequently he distinguished himself at the battle of the Boyne, and accompanied King William to Flanders. During the reign of Queen Anne, Ormonde commanded the expedition which attempted Cadiz and reduced Vigo in 1702. In 1703 he became Lord Lieutenant of Ireland; and in 1712 succeeded the Duke of Marlborough as Commander-in-Chief of the army in Flanders. Upon the accession of George I. and the restoration of Marlborough, he was impeached of high treason in the House of Commons in 1715, and hastily withdrew into France. There he openly attached himself to the cause of the exiled Stuarts; and he continued in exile, residing for the most part at Avignon, until his death in 1745. His remains were interred in Westminster Abbey.

Purchased by the Trustees, May 1859. (78.)

Half-length standing figure, in armour, face three-quarters to the right.

Dimensions.—4 ft. 1 in. by 3 ft. 3½ ins.

CHARLES BOYLE, FOURTH EARL OF ORRERY, K.T. 1676–1731.

Painted by Chas. Jervas.

The opponent of Dr. Bentley in the controversy over the "Epistles of Phalaris." Joined the army and fought at Malplaquet. Lord of the Bedchamber to George I. The astronomical instrument, the "orrery," was so called by its inventor after him.

Purchased by the Trustees, March 1892. (894.)

Standing figure, face three-quarters to the left.

Dimensions.—4 ft. 1½ ins. by 3 ft. 4½ ins.

ADMIRAL SHERARD OSBORN, *see* page 473, ARCTIC PORTRAITS.

THOMAS BUTLER, EARL OF OSSORY, K.G. 1634-1680.

Painted by Sir Peter Lely.

Son of the first, and father of the second Duke of Ormonde. Born in Ireland, and educated both in England and France. During the Interregnum he was confined for a short time in the Tower, and on his release retired to the continent. At the Restoration he was appointed to the command of the troops in Ireland, and was created a peer with the title of Lord Butler. In 1666 he served in the fleet under the Duke of Albemarle, and took part in the great battle with the Dutch; and in 1673 was made sole admiral. Four years later he commanded the English army at Mons, and contributed to the defeat of Marshal Luxembourg. He died of a fever in the 46th year of his age. His father said that he would not exchange his dead son for any living son in Christendom. John Evelyn, a devoted friend, was present at his death and pathetically records it in his diary, 30th July 1680. Lord Ossory married Emilia van Beverwaert, grand-daughter of Maurice, Prince of Orange, and left a large family.

Purchased by the Trustees, May 1873. (371.)

Half-length standing figure, in armour, face three-quarters to the left.

Dimensions.—4 ft. 1 in. by 3 ft. 3½ ins.

GENERAL SIR JAMES OUTRAM, BART., G.C.B. 1803-1863.

Painted by Thomas Brigstocke.

Born in Derbyshire; educated at Marischal College, Aberdeen, and went at an early age to India, where he greatly distinguished himself as an administrator. He was in 1856 Chief Commissioner of Oude, and took part in the Persian war of 1857. General Outram succeeded Sir Henry Lawrence as Resident at Lucknow during the mutiny; he was created a baronet and G.C.B. for his brilliant services. He returned to England in 1859 and died at Pau.

This is the original study for the full-length portrait in the Oriental Club.

Purchased by the Trustees, May 1882. (661.)

Head, face three-quarters to the right.

Dimensions.—1 ft. 11½ ins. by 1 ft. 7½ ins.

COLONEL HUGH OWEN. 1784-1861.

Miniature painting by Andrew Robertson.

Born at Denbigh; highly distinguished in active service during the Peninsular War. Held a command in the Portuguese Army. Published in Portuguese and English an account of the Civil War in Portugal.

Presented, March 1895, by his son Hugh Owen, Esq., F.S.A.

Dimensions.—2½ ins. by 2¼ ins.

REV. JOHN OWEN, D.D. 1616-1683.

Painted, perhaps, by Robert Walker.

Puritan divine. Born at Stadham in Oxfordshire, of which parish his father, a rigid Puritan, was at that time minister. He entered a student at Queen's College, Oxford, when only 12 years old, and took his first degree in 1632. Having declined to conform to some regulations established by Archbishop Laud, then Chancellor of the University, Owen was compelled to leave Oxford, and in 1642 published his first work, "A Display of Arminianism," which attracted the attention of Parliament, and in consequence, the Committee appointed "to purge the Church of scandalous ministers" presented him to the preferment of Fordham in Essex. Shortly afterwards he received the living of Coggleshall from the Earl of Warwick, and at this period quitted the Presbyterian party for that of the Independents. He was summoned to preach before Parliament on the day after the execution of Charles I. He again preached before Parliament on the 28th of February, when Cromwell first heard him, and appointed him his chaplain. He accompanied Cromwell to Ireland, and was appointed to preside over the College at Dublin. In 1651 he was promoted by an order of the Parliament to the Deanery of Christ Church, Oxford, and in 1652 became Vice-Chancellor of the University, Cromwell himself being the Chancellor. At the restoration, Owen, losing both his offices, retired to a small estate in his native place. He respectfully declined Lord Clarendon's earnest invitation to conform to the established religion.

Purchased by the Trustees, November 1860. (115.)

To the waist, face almost in profile to the left.

Dimensions.—2 ft. 4½ ins. by 1 ft. 11½ ins.

PROFESSOR SIR RICHARD OWEN, K.C.B., M.D., F.R.S. 1804-1892.

Painted in 1845 by H. W. Pickersgill, R.A.

Naturalist. Born at Lancaster. Educated at Edinburgh University, and became a lecturer at St. Bartholomew's Hospital. Conservator of the Hunterian Museum at the Royal College of Surgeons. Owen became one of the chief authorities on comparative anatomy and osteology, especially of extinct species and was superintendent of the Natural History Departments in the British Museum, 1850-1883.

Presented, February 1893, in accordance with the Professor's wish, by his daughter-in-law, Mrs. Owen. (938.)

Standing figure to below the knees, facing the spectator.

Dimensions.—4 ft. 8½ ins. by 3 ft. 8 ins.

ROBERT OWEN. 1771-1858.

Drawn by S. B. in 1851.

Socialist and philanthropist. Born in Montgomeryshire. At first employed in a manufactory at Manchester. Author of "A New View of Society," "The Moral World," and other works, and did much to promote education, especially infant schools.

Purchased by the Trustees, June 1871. (328.)

Bust, face three-quarters to the right.

Dimensions.—1 ft. 2 ins. by 10 ins.

(a) ANOTHER PORTRAIT.

Painted by James Holmes.

Presented, June 1893, by Mrs. J. Dixon, of 112, Albany Street. (943.)

Half-length, facing the spectator.

Dimensions.—11½ ins. by 9½ ins.

(b.) ANOTHER PORTRAIT.

A medallion modelled by Julian Leverotti.

Presented by Joseph W. Corfield, Esq., February 1880. (602.)

Dimensions.—1 ft. 3 ins. by 1 ft. 2 ins.

ROBERT HARLEY, EARL OF OXFORD AND MORTIMER, K.G.
1661-1724.

After Sir Godfrey Kneller.

Statesman. Born in London. His father, Sir Edward Harley, Bart., despatched him with a troop of horse to the Prince of Orange on his landing in 1688. Afterwards, pursuing the study of the law, and becoming a member of the House of Commons, he was chosen Speaker in 1701. Under Queen Anne in 1704 he became Secretary of State. In 1708 Harley resigned his office; but the royal favour was not withdrawn from him, and, upon the dismissal of Godolphin, he was appointed Chancellor of the Exchequer. In 1711 he was raised to the House of Lords by the titles of Earl of Oxford and Mortimer. He was appointed Lord High Treasurer of the realm, and was the last who filled that ancient office, except the Duke of Shrewsbury during only a few hours in 1714. As a further mark of royal favour, Lord Oxford received the Order of the Garter in 1713. The conclusion of the Peace of Utrecht was the principal event of his administration, and on the accession of George I. both he and his late colleague Bolingbroke were impeached by the Commons. Lord Oxford was committed to the Tower, and after a long delay obtained a trial by his peers, which terminated in his acquittal and discharge. The remainder of his life was spent in retirement.

Purchased by the Trustees, June 1857. (16.)

Half-length standing figure, in Garter robes, face three-quarters to the right.

Dimensions.—4 ft. by 3 ft. 4 ins.

WILLIAM, FIRST LORD PAGET, K.G. 1505-1563.

Painted in the manner of Joost van Cleef.

Born at Wednesbury of a Staffordshire family. Educated at St. Paul's School. Clerk of the signet to Henry VIII. and one of the executors of his will. Held important positions at the Court of Edward VI. and Mary. The Emperor Charles V. said that Paget deserved to be a king as well as to represent one.

Purchased by the Trustees, June 1894. (961.)

Half-length, facing the spectator.

Dimensions.—1 ft. 6 ins. by 1 ft. 2 ins.

THOMAS PAINE. 1737-1809.

Painted after G. Romney by Aug. Millière.

Born at Thetford, Norfolk, of a Quaker family. Served as an excise officer. In 1774 was introduced to Benjamin Franklin and went to America with introductions from him, where he became famous for his advocacy of republican principles, and hostility to the English cause. In 1790 he was in Paris during the Revolution and produced his famous essay on "The Rights of Man," in reply to Burke. He became a member of the Girondin party in Paris and narrowly escaped execution through his opposition to Robespierre. He subsequently settled and died at New Rochelle in America.

Presented, June 1892, by Henry Willett, Esq., of Brighton.

Dimensions.—1 ft 4 ins. by 1 ft.

REV. WILLIAM PALEY, D.D. 1743-1805.

Painted by Sir William Beechey, R.A.

A learned philosopher and divine. Born at Peterborough. The son of a clergyman. Entered a sizar of Christ's College, Cambridge and was senior wrangler in 1763. Having taken orders and become a fellow of his college, he was presented to the rectory of Musgrave in Westmorland by his friend Dr. Law, then Bishop of Carlisle. He became Archdeacon of Carlisle in 1782, and subsequently received also other pieces of preferment. His great work "The Principles of Moral and Political Philosophy," for a long time a text book at Cambridge, was first published in 1785. The "Horæ Paulinæ" appeared in 1790; the "Evidences of Christianity" in 1794, and his last and most important composition, "Natural Theology," was published in 1802.

Purchased by the Trustees, May 1862. (145.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 5 ins. by 2 ft.

HENRY JOHN TEMPLE, THIRD VISCOUNT PALMERSTON, K.G.
1784-1865.

Painted in 1802 by Thomas Heaphy.

The eminent statesman. He was educated at Harrow, Edinburgh, and St. John's College, Cambridge, and succeeded his father as third Viscount at the age of 18. Lord Palmerston held in succession the highest offices in the State, was for many years

Foreign Minister, and succeeded Lord Aberdeen as Prime Minister. He was again appointed in 1860, and continued at the head of the Government until his death. He was accorded a public funeral, and was buried in Westminster Abbey.

This drawing had been presented by Lord Palmerston to his guardian, Mr. Pelham, who was grandfather of the present donor.

Presented, June 1886, by Walter, 4th Earl of Chichester. (751.)

Small full-length seated figure, face three-quarters to the left.

Dimensions.—1 ft. 3 ins. by 1 ft. 1 in.

ANOTHER PORTRAIT.

Painted in 1846 by John Partridge.

Presented, January 1896, by the Right Hon. Evelyn Melbourne Ashley. (1025.)

Half-length, face three-quarters to the left.

Dimensions.—3 ft. 1 in. by 2 ft. 4½ ins.

For other portraits see COLLECTIVE PORTRAITS, page 459, THE HOUSE OF COMMONS, 1833, and page 465, THE FINE ARTS COMMISSION.

SIR ANTHONY PANIZZI, K.C.B. 1797-1879.

Painted by George Frederick Watts, R.A.

A native of Italy, and exiled for participation in the Carbonaro conspiracy. Took refuge in England and was appointed a librarian in the British Museum in 1828. He was appointed keeper of the printed books in 1837 and principal librarian in 1856. He assisted largely in the development of the library by his scheme for the general catalogue and his plans for the extension of the library and the construction of the present reading room.

Presented, December 1895, by the artist.

Half-length seated figure, face nearly in profile to the left.

Dimensions.—2 ft. 5¼ ins. by 2 ft. 5¼ ins.

REV. SAMUEL PARR, LL.D. 1747-1825.

Painted by George Dawe, R.A.

Greek scholar. Born at Harrow, and educated there. Having no taste for his father's profession, that of surgery, he entered

Emmanuel College, Cambridge, and afterwards returned to Harrow as an assistant master in the school. He was master of Norwich School from 1778 to 1786, when the small living of Hatton in Warwickshire was presented to him by Lady Trafford. Here he spent the remainder of his life. He held also a prebendal stall in St. Paul's. His talents in conversation were compared by his friends to those of Dr. Johnson; but, notwithstanding his great literary attainments and classical knowledge, he has not left behind him any work by which he is eminently distinguished. He died at Hatton, where he continued to reside, although he had exchanged that perpetual curacy for the rectory of Wadenhoe, in Northamptonshire, 1790. He was also in 1802 appointed rector of Graffham, in Huntingdonshire. A complete edition of his writings has been published in 8 vols., 8vo.

Purchased by the Trustees from Mr. Wright, the nephew of the painter, March 1857. (9.)

Seated figure to the waist, face three-quarters to the right.

Dimensions.—2 ft. 11½ ins. by 2 ft. 3½.

THOMAS PARR. 1483?-1635.

Painted in the School of Honthorst.

"The old, old—very old man." Born near Winnington, in Shropshire. Was brought to London at the age of 152, by Lord Arundel, who presented him to Charles I. He died about a month afterwards, and was buried in Westminster Abbey.

This is an old copy of a picture preserved in the Ashmolean Collection at Oxford, which came from John Tradescant's famous Museum at Lambeth. In a catalogue of that Museum, printed in 1656, the portrait is mentioned among "Carvings and Effigies" as "Old Parre's picture."

Purchased by the Trustees, November 1873. (385.)

Half-length standing figure, face three-quarters to the left.

Dimensions.—3 ft. 5 ins. by 2 ft. 8 ins.

SIR WILLIAM EDWARD PARRY. *See* page 473, ARCTIC PORTRAITS.

JAMES PARSONS, M.D., F.R.S. 1705-1770.

Painted in 1762 by Benjamin Wilson.

Physician and antiquary. Born at Barnstaple, and educated at Dublin, where his father had been appointed barrack-master.

He became tutor to Lord Kingston; but, preferring the medical profession, studied at Paris, and in June 1736 took the degree of M.D. at Rheims. He lived on terms of friendship with Sir Hans Sloane, Dr. Mead, and Dr. James Douglas. He became a Fellow of the Royal Society in 1740, and acted as its Foreign Secretary from 1751 to 1762. In 1751 Dr. Parsons was admitted a Licentiate of the College of Physicians. He was a learned and discriminating collector of books and fossils, and associated with all the leading foreign and English men of Science of his time. He published many physiological works, and also "Remains of Japhet, being Historical Inquiries into the Affinity and Origin of the European Languages," 4to., 1767. He died in Red Lion Square, and was buried at Hendon.

Transferred, June 1870, from the British Museum, to which it had been bequeathed by Dr. Knight, 1772. (560.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 5 ins. by 2 ft. $\frac{1}{2}$ in.

JOHN PEARSON, D.D., F.R.S. 1613–1686.

Drawn and engraved from the life, at the age of 70, by

David Loggan.

Bishop of Chester. A very learned prelate; author of the celebrated "Exposition of the Creed." He was born at Great Snoring in Norfolk, of which place his father was the rector, and was educated at King's College, Cambridge. In 1650 Pearson was appointed "Minister" of St. Clement's, Eastcheap, and in that church he preached the substance of his famous "Exposition," first published in 1659 at the request of his parishioners. He wrote also, in Latin, a "Vindication of St. Ignatius's Epistles." In 1661 he was elected Lady Margaret Professor of Divinity at Cambridge, and in the following year became Master of Trinity College. Pearson succeeded Dr. Wilkins in the bishopric of Chester in 1672. He suffered from a total loss of memory for some years before his death, which took place at Chester.

Purchased by the Trustees, March 1881. (635.)

To the waist, face three-quarters to the right.

Dimensions.—11 $\frac{1}{2}$ ins. by 8 $\frac{1}{2}$ ins.

RIGHT HON. SIR ROBERT PEEL, BART., M.P. 1788–1850.

Painted by John Linnell.

The eminent statesman; son of the first Baronet, who was a successful manufacturer. He was born near Bury, in Lancashire,

and educated at Harrow, where he was a contemporary of Lord Byron. He graduated at Oxford, and took high honours. At the age of 21 he entered the House of Commons, and in 1812 became Chief Secretary for Ireland. His famous Currency Bill was passed in 1819. In 1822 he was appointed Home Secretary, and joined the Wellington Ministry in 1829. He took an active part in passing the Roman Catholic Emancipation Act, which he had formerly opposed. The Metropolitan Police owes its establishment to him in the same year. In 1834 Sir Robert succeeded Lord Melbourne as Premier; but was defeated in April 1835 on the Irish Church Question. His second administration, from 1841 to 1846, in which he was again associated with the Duke of Wellington, was distinguished by the total abolition of the corn duty. On being defeated on the Irish Coercion Bill he resigned office, and although he still took a prominent part in the debates of the House he was not destined to re-enter office, as a fall from his horse, on the 29th June 1850, brought to a close an eminently brilliant career. He was an enlightened and liberal promoter of literature and the fine arts.

Purchased by the Trustees, May 1887. (277.)

Half-length seated figure, face three-quarters to the right.

Dimensions.—1 ft. 5½ ins. by 1 ft. 2½ ins.

(a.) ANOTHER PORTRAIT.

Marble bust, sculptured in 1851 by Matthew Noble.

The statue of this statesman in the city of London was executed by the same sculptor.

Purchased by the Trustees, July 1879. (596.)

(b.) ANOTHER PORTRAIT, (as a Boy, aged 13).

Painter uncertain.

Purchased by the Trustees, June 1891. (190).

Bust, face in profile to the left.

Dimensions.—1 ft. 8 ins. by 1 ft. 4 ins.

For other portraits, see COLLECTIVE PORTRAITS, page 459, THE HOUSE OF COMMONS, 1833; page 465, THE FINE ARTS COMMISSION; and page 467, PATRONS AND LOVERS OF ART.

RIGHT HON. HENRY PELHAM, M.P. 1695?-1754.*

Painted by William Hoare, R.A.

Statesman. Only brother of the Minister Duke of Newcastle, and a follower of Sir Robert Walpole. First Lord of the Treasury and Chancellor of the Exchequer from 1743. The period of his ascendancy in the Cabinet is generally known as the "Pelham Administration," owing to the Government being in the hands of Pelham and his brother, the Duke of Newcastle.

Presented, July 1866, by W. Jones Loyd, Esq. (221.)

Half-length seated figure, in robes of the Chancellor of the Exchequer, face three quarters to the right.

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

ANOTHER PORTRAIT.

Painted by William Hoare, R.A.

Presented, June 1891, by Walter, 4th Earl of Chichester. (871.)

Half-length seated figure, in robes of the Chancellor of the Exchequer, face three-quarters to the right.

Dimensions.—4 ft. 1 in. by 3 ft. 5 ins.

ANNE CLIFFORD, COUNTESS OF PEMBROKE AND MONTGOMERY.
1590-1676.

Painter unknown.

Daughter of George Clifford, third Earl of Cumberland. She married, first, 1609, Richard Sackville, third Earl of Dorset, who died 1624; secondly, 1630, Philip Herbert, fourth Earl of Pembroke and Montgomery, who died 1650. She was celebrated for her high spirit, charity, and beneficence.

Presented, February 1875, by George Scharf, Esq., C.B., F.S.A. (402.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 5 ins. by 2 ft.

* This portrait is temporarily deposited on loan at the official residence of the Chancellor of the Exchequer, 11, Downing Street, Whitehall.

WILLIAM HERBERT, FIRST EARL OF PEMBROKE, K.G. 1507-1569.

Painter unknown.

Son of Sir Richard Herbert of Ewyas. Appointed Esquire of the body to King Henry VIII. He married before 1524, Anne Parr, sister to Catherine Parr, the last wife of Henry VIII., and sister of the Marquess of Northampton. He was knighted by the King in 1543 and received a grant of the site of the ancient monastery of Wilton. Sir William Herbert became Privy Councillor to Henry VIII., who also made him one of his executors. He was appointed one of the Councillors to the Young King Edward VI. He suppressed insurrections in Wales and the Western Counties of England, and at the head of 1,000 Welshmen, was joined with Lord Russel for subduing the rebels at Exeter. He was made Master of the Horse (1548), and elected K.G., and constituted Lord President of the Council in the Marches of Wales. In 1551 he was created Lord Herbert of Cardiff and Earl of Pembroke. He was one of the peers who sat on the trial of Edward Duke of Somerset. On the death of Edward VI., although inclined to favour the pretensions of Lady Jane Grey, he declared for the Princess Mary, and was chiefly instrumental in suppressing Wyatt's rebellion. He was twice Governor of Calais. He fought at St. Quentin, and attended Philip, the Queen's husband, on a special visit to the Emperor Charles V. On the accession of Queen Elizabeth he escorted her from Hatfield to London. The Queen appointed Pembroke, with the Marquess of Northampton, the Earl of Bedford and Lord Grey, to be present at the conference of divines at the house of Sir Thomas Smith to settle the reformation of religion as now established. He was buried in St. Paul's Cathedral.

Purchased by the Trustees, July 1890. (842.)

Half-length standing figure, face three-quarters to the right.

Dimensions.—3 ft. 2 ins. by 2 ft. 3 ins.

MARY SIDNEY, COUNTESS OF PEMBROKE. 1559-1621.

Painted probably by Marc Gheeraerts.

“Underneath this sable hearse
Lies the subject of all verse,
Sidney's sister, Pembroke's mother,
Death! ere thou hast slain another
Fair and learn'd and good as she,
Time shall throw a dart at thee.”

Such is the celebrated epitaph, written, as is now ascertained, by William Browne, on the lady here represented. Her father

was Sir Henry Sidney, K.G., Lord Deputy of Ireland, and Lord President of Wales; her mother, Lady Mary, the eldest daughter of the Duke of Northumberland. Her marriage with Henry, Earl of Pembroke, took place about 1576. She was buried in Salisbury Cathedral. She wrote verse with grace and facility, and made several translations from the French. Her chief works, however, were works of piety; "and her virtues still went before her talents." Her translation of Philip de Mornay's "Discourse of Life and Death," dated 1590, was printed in London, 1600. She also translated from the French the "Tragedie of Antonie," London, 1592. It was for her entertainment, and whilst residing at her seat of Wilton House, that her brother, Sir Philip Sidney, commenced the "Arcadia." The poem was published after his death, in 1590, under the title of "The Countess of Pembroke's Arcadia."

Purchased by the Trustees, February 1859. (64.)

Seated figure to below the knees, face three-quarters to the left.

Dimensions.—3 ft. 8½ ins. by 2 ft. 7¼ ins.

SIR THOMAS PENGELEY. *See* COLLECTIVE PORTRAITS, COURT OF CHANCERY, page 452.

SAMUEL PEPYS, P.R.S. 1633-1703.

Painted at the age of 34 by John Hayls.

The diarist. Secretary to the navy board, afterwards the Admiralty, during the reigns of Charles II. and James II. Educated at Huntingdon, St. Paul's School, London, and Trinity College, Cambridge, where he entered as a sizar, 1650, and afterwards removed to Magdalen College. Through the influence of Sir Edward Montagu, afterwards Earl of Sandwich, he obtained his first appointments in Government service. He was honoured by the personal friendship of the Duke of York, and retained his official appointments till the accession of William and Mary. During the years 1684 and 1685 he was President of the Royal Society. On his decease he bequeathed his valuable collection of books and engravings to Magdalen College, Cambridge. His Diary, written for his own use in cipher, extends from 1659 to 1669, and was first printed in 4to., 1825.

This picture is circumstantially referred to in Pepys' own "Diary," under the dates March 17th, 30th, April 11th, 13th, and May 16th, 1666. He holds in his hand a piece of music with a song of his own composition, entitled "Beauty Retire." According to an entry restored in Mr. Mynors Bright's

edition of the Diary, 1876, under April 13th, 1666, there was originally a landscape background, which Pepys caused to be painted out.

Purchased by the Trustees, February 1866. (211.)

Standing figure, half-length, face three-quarters to the left.

Dimensions.—2 ft. 5 ins. by 2 ft. $\frac{1}{2}$ in.

RIGHT HON. SPENCER PERCEVAL, M.P. 1762-1812.

Painted in 1812 by George F. Joseph, A.R.A., from a mask taken after death by Nollekens.

Statesman. Second son of the second Earl of Egmont. Educated at Harrow and at Trinity College, Cambridge. Having first applied himself to the study of the law, he entered Parliament in 1796 as member for Northampton, and under Mr. Addington's administration, in 1801, was appointed Solicitor-General. Next year he became Attorney-General, attaining also great distinction as a parliamentary debater. On the fall of the Duke of Portland's administration, in 1809, Mr. Perceval was appointed First Lord of the Treasury and Chancellor of the Exchequer, which office he still held when he was assassinated by Bellingham in the lobby of the House of Commons.

Presented by the Executors of Sir Robert Harry Inglis, Bart., February 1857. (4.)

Seated figure to the waist, face almost in profile to the left.

Dimensions.—2 ft. 5 ins. by 2 ft.

ANOTHER PORTRAIT.

Painted by George F. Joseph, A.R.A.

A posthumous portrait, painted under the same circumstances as the above, but on a larger scale.

Bequeathed, February 1896, by his great grand-daughter, Miss Anna Jane Perceval. (1031.)

Seated figure to below the knees, at a table, facing the spectator.

Dimensions.—4 ft. 8 ins. by 3 ft. 8 $\frac{1}{2}$ ins.

THOMAS PERCY. See COLLECTIVE PORTRAITS, page 448, THE GUNPOWDER PLOT CONSPIRATORS.

SIR WILLIAM PERYAM. 1534-1604.

Drawn in water-colours. Artist unknown.

Judge. Born at Exeter. Son of an opulent citizen who was twice Mayor of Exeter. Educated at Oxford. He was constituted a Judge of the Common Pleas in 1581, and was one of the Commissioners for the trials of Mary Queen of Scots, the Earls of Arundel and Essex, and Sir John Perrot. In January 1593, he was promoted to the office of Chief Baron of the Exchequer, and was knighted. He died at his mansion at Little Fulford, near Crediton, in which church he was buried under a stately monument. His third wife was Elizabeth, daughter of Lord Keeper Bacon, and sister of the great Lord Bacon. She was a great benefactress to Balliol College, Oxford, in 1620, and survived her husband many years. Her monument is in the church at Henley-on-Thames.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (477.)

Bust, face three-quarters to the right.

Dimensions.— $6\frac{1}{2}$ ins. by ins.

SYLVESTER PETYT. Died 1719.

Painted by Richard Van Bleeck.

Master of Barnard's Inn. Born at Storiths in Yorkshire. He founded a scholarship at Christ's College, Cambridge, in connexion with the Free Grammar School at Skipton, and is remembered as the founder of many charitable trusts in the North of England.

Presented, June 1884, by the Principal and Antients of Barnard's Inn.

Seated, figure to below the knees, facing the spectator.

Dimensions.—4 ft. by 3 ft. $2\frac{1}{2}$ ins.

KING PHILIP II. 1527-1598.

Painted by Alonso Sanchez Coello.

King of Spain, and also, from 1554 to 1558, King of England. Son of Charles V., Emperor of Germany, and Isabella of

Portugal. Married first, at the age of 15, Mary, daughter of the King of Portugal; secondly, in 1554, Queen Mary of England; thirdly, in 1559, Princess Elizabeth of France; and fourthly, Anne, daughter of the Emperor Maximilian II. He died at the Escorial.

Purchased by the Trustees, April 1872. (347.)

Full-length, in armour, face three-quarters to the right.

Dimensions.—6 ft. by 3 ft. 4½ ins.

ANOTHER PORTRAIT.

Medallion by Jacopo da Trezzo, of Milan.

Inscribed *ÆT S AN XXVIII.*

Electrotyped from the reverse of a gold medallion of Queen Mary, dated 1555, preserved in the British Museum.

Presented, February 1877, by George Scharf, Esq., C.B., F.S.A. (446.)

PHILIPPA OF HAINAULT, QUEEN CONSORT OF EDWARD III.
1314P-1369.

Sculptor unknown.

Daughter of William, Count of Holland and Hainault. Married at York January 30, 1328. Mother of Edward the Black Prince. She persuaded Edward III. to invite Flemish weavers to settle in England, and after the surrender of Calais, it was at her intercession that the lives were spared of the burgesses who had offered themselves as hostages.

Electrotyped from the full-length alabaster effigy on her monument in Westminster Abbey, showing the mutilated condition to which the original had been reduced at the time when the cast for this reproduction was taken.

Purchased by the Trustees, March 1872. (346.)

SIR RICHARD PHILLIPS. 1767-1840.

Painted by James Saxon in 1828.

Author, bookseller and publisher. Son of a farmer in Leicestershire. Imprisoned for publishing Radical literature. Founded in 1796 "The Monthly Magazine." Sheriff of London 1807.

Bequeathed, June 1893, by his daughter, Miss Phillips. (944.)

Half-length, facing the spectator.

Dimensions.—2 ft. 6 ins. by 2 ft. 1 in.

SIR THOMAS PICTON, G.C.B. 1758-1815.

Painted by Sir Martin Archer Shee, A.R.A.

General. This gallant officer, descended from an ancient family in Pembrokeshire, was the son of Thomas Picton, Esq., of Poyston. At the early age of 13 he received an ensigncy in the 12th Regiment of Foot, and served for some years, first at Gibraltar, and then in the West Indies, where he rapidly rose in his profession. In 1809 General Picton commanded a brigade employed in the siege of Flushing, of which fortress he was afterwards appointed Governor. Ill-health compelled him to return to England, whence he was soon again summoned to join the staff of the army in the Peninsula. The Marquess of Wellington gave him the command of the 3rd Division. Picton signalized himself at the battles of Busaco, Vittoria, and Orthez, and at the sieges of Badajoz and Ciudad Rodrigo. On his return to England he was elected to represent the borough of Pembroke in Parliament and received in his place the thanks of the House of Commons, delivered by the Speaker. He was again summoned to active service, and fell at the head of his division on the field of Waterloo, struck from his horse by a bullet on the temple.

Purchased by the Trustees, May 1861. (126.)

To the waist, in uniform, face three-quarters to the left.

Dimensions.—2 ft. 5 ins. by 2 ft.

RIGHT HON. WILLIAM PITT, M.P. 1759-1806.

Marble bust, sculptured in 1808 by Joseph Nollekens, R.A.

This great statesman was the youngest son of another great statesman, William Pitt the elder, Earl of Chatham. Born at Hayes, in Kent. From his delicate health in boyhood he was brought up at home until, at the age of 14, he was sent to Pembroke Hall, Cambridge, where he continued to reside at intervals for upwards of six years. On coming of age, Mr. Pitt was returned to Parliament for the small borough of Appleby, on the nomination of Sir James Lowther. Almost immediately afterwards he attained great eminence both as an orator and a statesman, and showed himself fully qualified even for the highest offices. At the age of 23 he was appointed Chancellor of the Exchequer in Lord Shelburne's administration. He was displaced by the coalition of Mr. Fox and Lord North in the spring of 1783, but before the close of the same year was able to form an administration of his own, and he continued at the head of that administration for a period of 17 years. Early in 1801 Mr. Pitt retired from office, on a difference of opinion between himself and King George the Third upon the Roman

Catholic question. As Lord-Warden of the Cinque Ports, his principal residence, when restored to private life, was Walmer Castle. In May 1804, however, he was called upon to form a new administration. Though then but 45 years of age, his health had already begun to fail amidst the toils and cares of his active life, and he died at his villa at Putney, January 23, 1806. He was buried in Westminster Abbey with a public funeral, as voted by the House of Commons.

Presented by Earl Granville, K.G., President of the Council, March 1861. (120.)

(a.) ANOTHER PORTRAIT.

Drawn by James Gillray.

Presented, November 1861, by H. W. Martin, Esq. (135A.)

Dimensions.—9 ins. by 6½ ins.

(b.) ANOTHER PORTRAIT.

Painted by John Heppner, R.A.

This picture is one of the numerous repetitions painted by the artist himself, after Mr. Pitt's death, from the Mulgrave portrait, the last Mr. Pitt ever sat for (finished October 28th, 1805). It was presented to the National Gallery in 1853 by Mr. George Moffatt.

Deposited by the Trustees and Director of the National Gallery, November 1883. (697.)

Standing figure, nearly to the knees, face three-quarters to the left.

Dimensions.—4 ft. 8½ ins. by 3 ft. 7½ ins.

For another portrait see COLLECTIVE PORTRAITS, page 459, THE HOUSE OF COMMONS in 1793.

REV. PROFESSOR JOHN PLAYFAIR, M.A., F.R.S. Scot. 1748-1819.

Painted by Sir Henry Raeburn, R.A.

Natural philosopher and mathematician. After leaving the University of St. Andrew's in 1770, he was licensed to preach, and succeeded his father in the ministry of Benzie, near Dundee, where he was born. He resigned his living in 1785, and became professor of mathematics in the University of Edinburgh. On

the formation of the Royal Society in that city, he was an original member, and elected secretary. In 1805 Playfair succeeded Dr. Robinson as professor of natural philosophy in the University. He wrote "Elements of Geology" in 1796. Geology was one of his favourite pursuits, and his next production was "Illustrations of the Huttonian Theory of the Earth," published in 1802. His last work was "Outlines of Natural Philosophy," which appeared between the years 1812 and 1816. Playfair was a contributor to the "Edinburgh Review," and had commenced for the "Encyclopædia Britannica" a dissertation "On the progress of Mathematical and Physical Science since the revival of letters in Europe," but did not live to complete it.

Purchased by the Trustees, June 1890. (840.)

Seated figure, to below the knees, face three-quarters to the left.

Dimensions.—4 ft. 2½ ins. by 3 ft. 4½ ins.

OLIVER PLUNKET, D.D. 1629-1681.

Painted by G. Morphy.

Roman Catholic divine; titular Archbishop of Armagh. In 1679, being accused of being privy to the "Popish plot," and of favouring a French invasion of Ireland, he was brought to London and afterwards executed at Tyburn.

Purchased by the Trustees, June 1868. (262.)

Seated figure, to the waist, in bishop's robes, face three-quarters to the right.

Dimensions.—1 ft. 8½ ins. by 1 ft. 5½ ins.

REGINALD POLE. 1500-1558.

Painter unknown.

Cardinal, and Archbishop of Canterbury. Of Royal descent through his mother, Margaret Plantagenet, Countess of Salisbury, daughter of George, Duke of Clarence. Proceeded to Italy in 1520. He fell under the displeasure of Henry VIII. for opposing his divorce and the Reformation; but upon the accession of Queen Mary, was welcomed back to England as Papal Legate, and succeeded Cranmer as Archbishop of Canterbury in December 1555, though he was not consecrated until 1557. He died at Lambeth on the same day as the Queen, and was buried in Canterbury Cathedral.

Presented, July 1866, by William Smith, Esq., F.S.A. (220.)

To the waist, face three-quarters to the right.

Dimensions.—Panel, 1 ft. 6 ins. by 1 ft. 2½ ins.

JOHN WILLIAM POLIDORI, M.D. 1795-1821.

An oil painting, painter uncertain.

Physician and author; born in London of Tuscan parentage; M.D. of Edinburgh, 1815; travelling physician and secretary to Lord Byron during his residence on the Lake of Geneva; author, among other works in prose and poetry, of "The Vampyre," a tale suggested by one of a similar name commenced by Byron himself.

Presented, September 1895, by his nephew William Michael Rossetti, Esq. (991.)

Half-length, face three-quarters to the left.

Dimensions.—2 ft. by 1 ft. 6 ins.

ROBERT POLLARD. 1755-1838.

Painted in 1784 by Richard Samuel.

Painter and engraver; born at Newcastle-on-Tyne; drew and engraved "The Trial of Warren Hastings in Westminster Hall," and other works. Became a fellow and eventually the last survivor of the Incorporated Society of Artists.

Presented, December 1895, by T. Humphry Ward, Esq. (1020.)

Seated figure, to below the knees, in a landscape, face three-quarters to the left.

Dimensions.—4 ft. 2 ins. by 3 ft. 4 ins.

SIR GEORGE POLLOCK, BART., G.C.B., G.C.S.I. 1786-1872.

A marble bust, sculptured in 1870 by Joseph Durham, A.R.A.

Field Marshal. Born in London. Entered the service of the East India Company in 1803. He was present at the sieges of Deeg and Bhurtpore in 1805, and greatly distinguished himself in the Burmese war. In 1841 he held command of the armies west of the Indus, and, after forcing the Khyber Pass, effected the relief of Sir Robert Sale at Jellalabad, April 6th, 1842, and recovered Cabul. In the following year he became a member of the Supreme Council of India, and in 1858 was nominated by the Crown one of the Directors of the East India Company. In June 1870 Sir George was gazetted Field Marshal, and in December 1871 succeeded Sir John Burgoyne as Constable of the Tower of London. He died at Walmer.

Presented, May 1873, by F. L. Wollaston, Esq., on the part of the Executors of Lady Pollock. (364.)

RIGHT HON. SIR JONATHAN FREDERICK POLLOCK, BART., F.R.S.
1783-1870.

Painted by Samuel Laurence.

Chief Baron of the Exchequer. Educated at St. Paul's School and at Trinity College, Cambridge, where he was Senior Wrangler in 1806. He was called to the bar in 1807 and made a King's Counsel in 1827. In 1831 he was returned in the Tory interest as one of the members for Huntingdon, and became Attorney-General under Sir Robert Peel, in 1834, when he received the honour of knighthood. He succeeded Lord Abinger as Chief Baron of the Exchequer, and was sworn a Privy Counsellor 1844. He resigned office in 1866, on account of advancing years, when he was created a Baronet. Sir Frederick Pollock was the first president of the Photographic Society, and took deep interest in the development of that important branch of art.

Presented, February 1887, by his son Sir Frederick Pollock, Bart., sometime Queen's Remembrancer in the Court of Exchequer. (758.)

Seated figure to below the knees, in judge's robes, facing the spectator.

Dimensions.—4 ft. 6 ins. by 3 ft. 6½ ins.

ANOTHER PORTRAIT.

Drawn in chalks in 1863 by Samuel Laurence.

Presented, February 1885, by Mrs. Richmond Ritchie (Miss Thackeray). (732.)

Head nearly in profile to the left.

Dimensions.—1 ft. 8½ ins. by 1 ft. 2½ ins.

See also COLLECTIVE PORTRAITS, page 459, THE HOUSE OF COMMONS, 1833.

ALEXANDER POPE. 1688-1744. WITH MARTHA BLOUNT (?).

Painted by Charles Jervas.

This celebrated poet was born in Lombard Street, London, where his father had acquired a considerable fortune as a linen draper. Both his parents were Roman Catholics, and to their religion he consistently adhered through life. The early years of Alexander Pope were spent at Binfield House, near Windsor Forest, to which place his father had retired. He was first sent to school at Twyford, near Winchester, whence, having lampooned his master, he was removed to Mr. Deane's school

at Hyde Park Corner. In 1700 he returned to Binfield, and seems to have been allowed to follow his studies according to his own bent. He was only 16 when he produced those "Pastorals" which secured him the friendship of the most eminent wits of his time. His "Essay on Criticism" was published in 1711. The "Rape of the Lock" was published in 1714. He next wrote the "Epistle from Eloisa to Abelard," and about this time undertook his translation of "Homer's Iliad," to be published in six volumes by Lintot. The first volume was issued to the subscribers in June 1715. The "Iliad" was completed in 1720, with a graceful dedication to Congreve. Part of the money received for this work (between 5,000*l.* and 6,000*l.*) he laid out in the purchase of a villa at Twickenham, which he greatly embellished, and where he ever afterwards resided. In 1729 appeared the "Dunciad," and in 1734 the "Essay on Man."

The lady in the background, reaching a book from a shelf, most probably represents his friend Martha Blount, although conjectured by some to represent his sister, Mrs. Rackett.

Purchased by the Trustees, November 1860. (112.)

Full-length figures, Pope seated in a chair.

Dimensions.—6 ft. 4 ins. by 4 ft. 2 ins.

(a.) ANOTHER PORTRAIT.

Drawn in crayons, and attributed to William Hoare, of Bath, R.A.

Bequeathed, April 1870, by the Rev. Charles Townsend. (299.)

To the waist, face three-quarters to the left.

Dimensions.—1 ft. 11½ ins. by 1 ft. 5½ ins.

(b.) ANOTHER PORTRAIT.

Painted by Jonathan Richardson.

This portrait was etched also by Richardson, the profile turned the reversed way; inscribed ΟΥΤΟΣ ΕΚΕΙΝΟΣ, and dated 1738.

Transferred, June 1879, from the British Museum, to which it had been presented by Francis Annesley, Esq. (561.)

Head in profile to the left.

Dimensions.—1 ft. 4½ ins. by 1 ft. 2 ins.

(c.) ANOTHER PORTRAIT.

Drawn from the life by William Hoare of Bath, R.A.

A small full-length figure, drawn in red chalk at Prior Park, without Pope's knowledge.

Formerly in the collection of Viscount Palmerston.

Purchased by the Trustees, June 1891. (873.)

Dimensions.—8½ ins. by 6½ ins.

ADMIRAL SIR HOME RIGGS POPHAM, K.B. 1762-1820.

Painted by Mather Brown.

Born at Tetuan. First entered the British navy in 1778, and rose to the rank of lieutenant. At the close of the American war he engaged in the merchant service, and being in the East Indies with command of a ship in 1791, discovered a passage for navigation at Pulo Penang, now called Prince of Wales's Island. In 1794 he rejoined the Navy, and assisted the Duke of York in landing troops for the expedition in the Low Countries. Having become post-captain, he served in the Baltic and in the East Indies, and arranged commercial terms for English merchants trading in the Red Sea. Under Lord Keith, Popham was employed in conducting the so-called Catamaran Expedition, intended to destroy the flotilla prepared by Napoleon for the invasion of England. This was in October 1804. In January 1806, aided by Generals Baird and Beresford, he wrested the Cape of Good Hope from the Dutch. Popham incurred censure for conducting an expedition against Buenos Ayres without the requisite authority. He was finally appointed Commander-in-Chief on the Jamaica Station; but he died at Cheltenham.

Presented, December, 1888, by the Right Rev. G. F. Popham Blyth, D.D., Bishop in Jerusalem and the East. (811.)

Full-length standing figure, in naval uniform, facing the spectator.

Dimensions.—6 ft. 3½ ins. by 4 ft.

SIR JOHN POPHAM. 1531?-1607.

Painted in 1600, artist unknown.

Lord Chief Justice of England. Born at Huntworth in Somersetshire. Educated at Balliol College, Oxford, whence he removed to the Middle Temple. He became Speaker of the

House of Commons in 1581. Of him is told the story that, being asked by Queen Elizabeth, "What hath passed in the Lower House?" he replied, "If it please your Majesty, seven weeks." He was elevated to the office of Chief Justice of the Queen's Bench on June 2nd, 1592, and was immediately knighted. He accompanied Lord Keeper Egerton to the house of the Earl of Essex at the time of his insurrection in 1600, and in the following reign, retaining his office, presided at the trials of Sir Walter Raleigh, and the conspirators of the Gunpowder Plot. Shortly before his death he associated himself with Sir Ferdinando Gorges in an enterprise to establish a colony in North America.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (478.)

Standing figure nearly to the knees, in Judge's robes, face three-quarters to the right.

Dimensions.—3 ft. 7 ins. by 2 ft. 9½ ins.

LIEUT.-GENERAL WILLIAM POPHAM. Died 1621.

Painted by Sir Martin Archer Shee, P.R.A.

A distinguished Indian officer, elder brother of Admiral Sir Home Riggs Popham. At the beginning of the year 1780 he expelled the Mahrattas from the territory of the Rana of Gohud which they had invaded, and pursuing them into their own country captured the fortress of Lahar. Supported with reinforcements by the Governor-General (Warren Hastings), although under violent opposition from Mr., afterwards Sir, Philip Francis, Captain Popham took Gwalior, one of the strongest fortresses in India, by escalade after which the Mahrattas abandoned all that part of the country. In the following year, having attained the rank of Major, he routed the insurgent forces of Cheyte Singh, the Rajah of Benares, and on September 20th cleared the pass of Sukroot and captured the large and fortified town of Pateeta. By these victories the allegiance of the country was completely restored. After long and meritorious services, Popham returned to England and died in York Street, London.

Presented, December 1888, by the Right Rev. G. F. Popham Blyth, D.D., Bishop in Jerusalem and the East. (812.)

Standing figure nearly to the knees, in uniform, face three-quarters to the right.

Dimensions.—4 ft. 8 ins. by 3 ft. 8 ins.

RICHARD PORSON. 1759-1808.

Plaster bust, modelled by Ganganelli from a mask taken after death.

An eminent classical scholar and critic. Son of a parish clerk at East Ruston in Norfolk. Under the patronage of Sir George Baker, a distinguished physician, he was sent from Eton in 1777 to Trinity College, Cambridge, where he was elected Craven scholar in 1781, and became Greek Professor in 1793. Porson was gifted with a stupendous memory, unwearied application, great acuteness, and strong sound sense. He was regarded as one of the profoundest Greek scholars and unsurpassed in power as a verbal critic. On the establishment of the London Institution, Porson was appointed librarian, and died there of an apoplectic stroke. His remains were interred in the chapel of Trinity College, Cambridge.

Presented, February 1883, by Miss Courage, in accordance with the wish of Mrs. Chuter, to whose mother, Mrs. Hawes, a sister of Porson, it had belonged. (673.)

ANOTHER PORTRAIT.

Head, electrotyped from the bust by Ganganelli.

ENDYMION PORTER. 1587-1649.

Painted by William Dobson.

Man of letters and patron of learning and the fine arts. Born at Aston, near Campden, in Gloucestershire. Brought up in Spain, and attached to the household of Olivares. In England, he was favoured by the Duke of Buckingham. He attended Charles I., when Prince of Wales, to Spain, and was afterwards employed by him in several negotiations abroad and in collecting works of art. He was Groom of the Bedchamber to Charles I., and very serviceable to the King during the civil wars. His wife was Olivia, daughter of Lord Boteler, and niece of Buckingham. He was colonel of the 7th regiment of foot, and so obnoxious to the Parliament that he was always excepted from indemnity. But early in 1649 Endymion Porter made his peace with the Government, and died that same year in London, and was buried in St. Martin's-in-the-Fields, August 21.

Purchased by the Trustees, May 1880. (615.)

Half-length seated figure, face three-quarters to the left,

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

BEILBY PORTEUS, D.D. 1731-1808.

Drawn in chalks and water-colours on paper by Adam Buck.

Bishop of London. Born at York, and educated at Ripon and Christ's College, Cambridge. In 1762 he became chaplain to Archbishop Secker, whose life he afterwards wrote, and in 1772 was presented to the rectory of Lambeth. In 1776 Dr. Porteus became Bishop of Chester, and in 1787 was translated to the see of London. He was on terms of close friendship with Hannah More and William Wilberforce. He was buried at Sundridge, and bequeathed his library to the subsequent Bishops of London.

Purchased by the Trustees, February 1885. (735.)

Small full-length standing figure, in bishop's robes, face three-quarters to the right.

Dimensions.—1 ft. 4½ ins. by 1 ft. ½ in.

LOUISE RENÉE DE PENENCOUET DE QUÉROUAILLE, DUCHESS OF PORTSMOUTH. 1647-1734.

Painted at Paris in 1682, at the age of 35, by Pierre Mignard.

Born in Brittany. She attended Henrietta, Duchess of Orleans, on a special interview with her brother, King Charles II. at Dover in 1670, and was appointed Maid of Honour to Queen Catherine. She was raised to the peerage as Duchess of Portsmouth 1673. Her son, by Charles II., was created Duke of Richmond. On the death of the King she withdrew to France, where she had been created Duchess of Aubigny by Louis XIV.

Purchased by the Trustees, March 1878. (497.)

Seated figure to below the knees, face three-quarters to the left.

Dimensions.—3 ft. 11 ins. by 3 ft. 1 in.

SIR JOHN POWELL. 1633-1696.

Painter unknown.

Judge. Descended from a very ancient Welsh family. Educated at Oxford, and entered at Gray's Inn, 1650, where he was called to the bar seven years later. He was appointed a Judge of Common Pleas and knighted 1686. In 1687 he was moved to the King's Bench, and sat in that Court at the trial of

the Bishops in June 1688, when he declared against the King's dispensing power. For this he was deprived of his office, but placed again by William III. in the Common Pleas; having declined the more prominent office of Keeper of the Great Seal. He died at Exeter, and was buried at Llangharne, in Carmarthenshire.

Presented, May 1877, by the Honourable Society of Judges and Serjeant's-at-Law, to whom it had been given by Mr. Ray in 1849. (479.)

To the waist, in judge's robes, face slightly turned to the right.

Dimensions.—2 ft. 11½ ins. by 2 ft. 3½ ins.

SIR JOHN PRATT. 1657-1725.

Painted by Thomas Murray.

Lord Chief Justice of England. Educated at Oxford, and called to the bar at the Inner Temple in 1681. His eloquence and abilities soon secured for him prominence in his profession, and in 1700 he was made a serjeant. In 1710 he was returned to Parliament as member for Midhurst, and on the accession of George I. was appointed a Judge of the King's Bench. In 1718 he was nominated one of the Commissioners for executing the office of Lord Chancellor on the resignation of Lord Cowper, and the same year was promoted to the Chief Justiceship of the King's Bench, which he held until his death. He was the father of the Earl Camden.

Presented, May 1877, by the Honourable Society of Judges and Serjeant's-at-Law, to whom it had been given by the Marquess Camden in 1847. (480.)

Seated figure to the waist, in judge's robes, face three-quarters to the right.

Dimensions.—3 ft. 1 in. by 2 ft. 3½ ins.

JOSEPH PRIESTLEY, LL.D., F.R.S. 1733-1804.

Drawn in pastels by Mrs. Sharples.

Theologian and natural philosopher. Born near Leeds, where his father was a woollen manufacturer. He received the first part of his education at a free grammar school, the second at the dissenting college of Daventry. In 1755 he became the minister of a small congregation at Needham Market, and afterwards a teacher of languages at Warrington. A visit to London

introduced him to Dr. Franklin, Dr. Price, and other scientific men. His "History and present State of Electricity, with original Experiments," was published in 1767. On quitting Warrington he resided at Leeds during six years, which were actively employed in clerical and scientific labours. Here his experiments on fixed air were published. He also published, 1772, a pamphlet on "Impregnating Water with Fixed Air." In 1773, through the recommendation of Dr. Price, he received the appointment of librarian and literary companion to the Earl of Shelburne, whom he accompanied to France, Holland, and Germany. This connexion lasted seven years. In 1780 Priestley wrote his "Letters to a Philosophical Unbeliever."

On leaving Lord Shelburne he became minister to the principal dissenting congregation at Birmingham, where ample means were found him to pursue his philosophical experiments and theological inquiries; but he was driven from the place, and his books and his furniture destroyed, by a sudden outbreak of mob violence in June 1791. He sailed some time afterwards to the United States, where he took up his abode during the remainder of his life. Dr. Priestley's greatest discovery was that of oxygen gas, made August 1st, 1774. His "Observations on Respiration" were read before the Royal Society in 1776.

Presented, June 1864, by James Yates, Esq., M.A. (175).

Bust, face three-quarters to the right.

Dimensions.—9½ ins. by 6½ ins.

(a.) ANOTHER PORTRAIT.

Medallion by Phipson.

Commemorating the visit of Priestley to America in 1794.

Presented, June 1864, by James Yates, Esq., M.A.

(b.) ANOTHER PORTRAIT.

Medallion by Halliday.

Issued by the Unitarian Chapel, Birmingham.

Presented, June 1864, by James Yates, Esq., M.A.

MATTHEW PRIOR. 1664-1721.

Painted by Jonathan Richardson.

Poet, statesman, and diplomatist. His uncle, a vintner at Charing Cross, placed him under Dr. Busby at Westminster School. Having attracted the notice of the Earl of Dorset, he was enabled to complete his education at St. John's College, Cambridge. There he formed a college friendship with the

Hon. Charles Montagu, afterwards Earl of Halifax, and they conjointly, in 1687, published "The City Mouse and the Country Mouse," intended to ridicule Dryden's "Hind and Panther." His patron the Earl of Dorset introduced him at Court, and Prior subsequently filled several important offices. At the death of Queen Anne he was acting as ambassador at Paris; but, on the accession of the House of Hanover, Prior was not only recalled, but taken into custody and examined with considerable rigour before the Privy Council. It is as a poet, however, that Prior is best remembered. Some of his productions, especially "Alma; or the Progress of the Mind" and his "Henry and Emma," are among the most popular in the English language.

This is the duplicate of a picture belonging to the Duke of Portland, about which Prior himself thus wrote: "Richardson has made an excellent picture of me, from whence Lord Harley (whose it is) has a stamp taken by Vertue."—*Letter addressed to Swift, May 4th, 1720.*

Presented by the Earl of Derby, K.G., February 1860. (91.)

Seated figure, to the knees, face three-quarters to the right.

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

ANOTHER PORTRAIT.

Copied by Thomas Hudson from an original by Jonathan Richardson.

Transferred, June 1879, from the British Museum, to which it had been presented by the Earl of Bessborough, 1775. (562.)

Half-length seated figure, almost in profile to the right.

Dimensions.—3 ft. 4 ins. by 2 ft. 9 ins.

ADELAIDE ANN PROCTER. 1825–1864.

Painted by Mrs. Emma Gaggiotti Richards.

Poetess, eldest daughter of Bryan Waller Procter. Author of "Legends and Lyrics," published in 1858, and a "Chaplet of Verses" in 1862. Under the assumed name of "Miss Mary Berwick" she contributed poems and various writings to "Household Words," and "All the Year round." These were afterwards published in a collected form with a preface by Charles Dickens.

Bequeathed by her mother, Mrs. Procter, and accepted by the Trustees, May 1888. (789.)

Half-length standing figure, face three-quarters to the right.

Dimensions.—3 ft. 1 in. by 2 ft. 6 ins.

BRYAN WALLER PROCTER. 1787-1874.

A marble bust, sculptured by J. H. Foley, R.A.

Lawyer, dramatist, and song-writer. Known in literature under the assumed name of "Barry Cornwall." He was contemporary at Harrow with Lord Byron and Sir Robert Peel. Called to the Bar in 1831, and appointed one of the Commissioners in Lunacy, a post which he retained till 1861. "Dramatic Scenes, &c.," his first literary production, was issued in 1819. "Mirandola," a tragedy produced in 1821, had considerable success on the stage. His songs, especially "The Sea," were always popular.

The bust had been presented to Mrs. Procter by her husband's colleagues on the Lunacy Commission.

Bequeathed by Mrs. Procter and received by the Trustees, May 1888. (788)

FRANCIS QUARLES. 1592-1644.

Painted by William Dobson.

Poet. Author of "Emblems, Divine and Moral", "Argalus and Parthenia," and many other poems. Born near Romford, in Essex, and educated at Cambridge. He was secretary to Archbishop Ussher, and held the office of Chronologer to the City of London. During the Civil War, in consequence of his zeal in the cause of the King, he was deprived of his estates and all his books and manuscripts, the loss of which is said to have hastened his death.

Purchased by the Trustees, June 1869. (288.)

Seated figure, to the waist, face three-quarters to the right.

Dimensions.—2 ft. 8 $\frac{1}{4}$ ins. by 2 ft. 2 ins.

CATHERINE HYDE, DUCHESS OF QUEENSBERRY. 1700-1777.

Painted by Charles Jervas.

Noted for her beauty and eccentricity. Walpole said of her:

"To many a Kitty, Love his car
Would for a day engage;
But Prior's Kitty, ever young,
Obtained it for an age."

Friend of Pope, Swift, Prior, and others, and patroness of Gay. Daughter of Henry Hyde, Earl of Clarendon and

Rochester. Married March 20th, 1720, Charles, third Duke of Queensberry.

Purchased by the Trustees, April 1867. (238).

Standing figure to the knees, as a milkmaid, facing the spectator.

Dimensions.—4 ft. $\frac{3}{4}$ in. by 3 ft. 2 $\frac{1}{2}$ ins.

SIR THOMAS STAMFORD RAFFLES. 1781-1826.

Painted in 1817 by George F. Joseph, A.R.A.

Born at sea, off Jamaica, the son of a West India captain. He began his career at the age of 15 as an assistant clerk in the India House, and in 1805 was appointed under-secretary to the government established by the East India Company at Pulo-Penang or Prince of Wales' Island, where he soon rose to be chief secretary. His first essay in literature "On the Malay Nation," was published in 1809. Upon the earnest representation made by him of the advantages that would accrue to the English Government from the possession of Java, then in the hands of the Dutch, whose country had become annexed to France, an expedition was fitted out in 1811, and the settlement being reduced, Mr. Raffles was appointed Lieutenant-Governor. He was recalled in 1816, shortly before the island was restored to the Dutch as an independent power. His "History of Java," in two vols. quarto, appeared in 1817. In 1818, after receiving the honour of knighthood, Raffles was appointed Lieutenant Governor of Fort Marlborough, at Bencoolen, in the island of Sumatra, where he remained during six years, during which he acquired the important station of Singapore. Upon his return to England, Sir Stamford founded the present Zoological Society, of which he was the first president.

Presented by his nephew, the Rev. W. C. Raffles Flint, December 1859. (84.)

Seated figure, nearly full-length, facing the spectator.

Dimensions.—4 ft. 7 ins. by 3 ft. 7 ins.

ABRAHAM RAIMBACH. 1776-1843.

Painted in 1818 by Sir David Wilkie.

Engraver and miniature painter. Born in London, near St. Martin's Lane. He was apprenticed by his father, a Swiss, to John Hall, and produced some plates after Sir Joshua Reynolds, especially "Venus" and the "Ugolino." But he is principally

known by his excellent line engravings after Wilkie, particularly "The Rent Day," "Village Politicians," and "Blind Man's Buff." He died at Greenwich. His "Memoirs and Recollections" were edited by his son in 1843.

Bequeathed, June 1837, by his son Michael Thomson Scott Raimbach, R.N. (775.)

Seated figure to the waist, face three-quarters to the left.

Dimensions.—10 ins. by 8½ ins.

SIR RICHARD RAINSFORD. 1605-1680.

Painted by Gerard Soest.

Lord Chief Justice of England. Born at Staverton, near Daventry. He was called to the bar at Lincoln's Inn in 1632, and elected member for Northampton in the Convention Parliament, which restored Charles II. In 1661 he was called Serjeant and knighted; in 1663 was appointed a Baron of the Exchequer, and in 1669 was transferred to the King's Bench, of which court he became Chief Justice on the resignation of Sir Matthew Hale in 1676. An important question of Habeas Corpus was tried before him in reference to the Earl of Shaftesbury, on his imprisonment by the House of Lords in June 1677. In the following year Sir Richard was removed from his office, and died a few months later at Dallington.

Purchased by the Trustees, July 1881. (643.)

To the waist, in judge's robes, face nearly in profile to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft. ¼ in.

SIR WALTER RALEIGH (or RALEGH). 1552?-1618.

Painted at the age of 34, probably by Federigo Zuccaro.

Born at Hayes, near Budleigh, in Devonshire, and educated at Oriel College, Oxford. His first introduction to the notice of Queen Elizabeth, when he is said to have thrown down his velvet cloak for her to walk upon, has been admirably related by Sir Walter Scott in his tale of "Kenilworth." He rose rapidly in favour, and received the honour of knighthood in 1584. He was justly esteemed as one of the most accomplished and adventurous

spirits of his age, and he greatly distinguished himself by his gallantry in several naval conflicts and expeditions against the Spaniards. Nor was he less celebrated as the planner of that colony on the mainland of America, which in honour of the Maiden Queen was named Virginia. But at the death of Elizabeth in 1603 his fortunes fell. He was imprisoned for 12 years in the Tower, during which period he composed his celebrated "History of the World." Finally, after some other vicissitudes of fortune, he was beheaded in Old Palace Yard, October 1618.

This picture is thus described, though not quite correctly, and perhaps only from recollection, by Aubrey:—

"In the great parlour of Downton, at Mr. Raleigh's, is a good piece (an original) of Sir W. in a white sattin doublet, all embroidered with rich pearles, and a mighty rich chaine of great pearles about his neck. The old servants have told me that the pearles were neer as big as the painted ones. He had a most remarkable aspect, an exceeding high forehead, long faced, and sour eie-lidded, a kind of pigge-eie."—*Aubrey's Letters*, Vol. II., p. 511.

From the house at Downton above mentioned.

Purchased by the Trustees, March, 1857. (7.)

Half-length standing figure, face three-quarters to the left.

Dimensions.—Panel, 2 ft. 11½ ins. by 2 ft. 4 ins.

REV. JOHN RAY, M.A., F.R.S. 1627–1705.

Painter unknown.

Ray, or Wray, as he at one time wrote his name, was described by Haller as the greatest botanist in the memory of man, and his writings on animals were pronounced by Cuvier to be the foundation of all modern zoology. The most important character of the works of Ray is the precise and clear method of classification which he adopted. He was the son of a blacksmith, and born near Braintree, in Essex. Being designed for holy orders, he entered at Catherine Hall, Cambridge, and was subsequently elected a fellow of Trinity College at the same time with the celebrated Isaac Barrow. In 1651 he was appointed Greek and Mathematical lecturer of his college. His first botanical attempt was a Catalogue of Cambridge Plants, published in 1660; and in the close of the same year Ray was ordained both deacon and priest. He was deprived of his fellowship in 1662 for declining to submit to the Act of Uniformity. He

travelled abroad for three years with his friend and pupil Francis Willoughby. In 1667 he was admitted a fellow of the Royal Society. Besides his numerous writings on Natural History he published a collection of Proverbs which appeared in 1672, and has been often reprinted. He wrote also several works on divinity. Ray married late in life, and died at his native place, Black-Notley, in Essex.

Transferred from the British Museum, June 1879. (563.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

REV. ABRAHAM REES, D.D., F.R.S. 1743-1825.

Painted by James Lonsdale.

A celebrated Unitarian divine. Son of the Rev. Lewis Rees. Born in Wales, where he received his education with a view to the ministry. He was afterwards removed to the Hoxton Academy, where he became resident tutor, which position he held for 23 years. He occasionally officiated as a preacher; but in 1774 was unanimously elected pastor of the Presbyterian congregation at St. Thomas's Southwark. His literary labours were singularly comprehensive. In 1781 he undertook Chambers's Encyclopædia, which was completed in four folio volumes. Among the numerous sermons printed by Dr. Rees, were "The Advantage of Knowledge," preached before the supporters of the new College of Hackney, 1788; a funeral sermon on the death of Dr. Kippis, 1795; an "Antidote to the Alarm of Invasion," 1803; and "The Principles of Protestant Dissenters stated and vindicated," 1812. His great work, the Cyclopædia which bears his name, was commenced in 1803, and completed in 1819, in 45 volumes. He was buried in Bunhill Fields.

Transferred, June 1879, from the British Museum, to which it had been presented by Joseph Parkes, Esq. (564.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

MAJOR JAMES RENNELL, F.R.S. 1742-1830.

Marble bust, sculptor unknown.

Oriental and classical geographer. Born at Chudleigh in Devonshire. Entered the Navy, 1756. Served in Brittany and the East Indies. Entered the East India Company's service in

1763. Surveyor-General of Bengal, 1764. Travelled in Asia and Africa, and published important works on the geography of Hindostan and many parts of Africa. Discoverer of "Rennell's Current" off the Scilly Islands. Buried in Westminster Abbey.

Bequeathed, June 1892, by his grandson, Major Rennell Rodd. (896.)

JOHN RENNIE, F.R.S. 1761-1821.

A marble bust sculptured in 1818 by Sir Francis Chantrey, R.A.

A celebrated engineer and architect. He was born at Phantassie in Haddingtonshire, Scotland, and studied under Meikle, an eminent millwright. On his way to the south he spent some time at Soho, near Birmingham, with Messrs. Boulton and Watt, and was ever after intimately associated with them. In 1783 he established himself in London, and was employed in constructing the Albion flour mills near Blackfriars Bridge. His most famous works were Plymouth Breakwater, and the Waterloo, Southwark, and new London Bridges over the Thames. He constructed vast dock, piers, and dockyards, and drained the Lincolnshire and Cambridge fens. His sons John (afterwards Sir John) and George continued and completed their father's great undertakings. Rennie died in Stamford Street, Blackfriars, and was buried in St. Paul's Cathedral.

Presented, October 1881, by his grandson, John Keith Rennie, Esq. (649.)

ANOTHER PORTRAIT.

A bronze medallion by Bain.

On the reverse, within a wreath of laurel, surmounted by a crown of stars, are inscribed his principal works, as follows:—"Crinan
" and Lancaster Canals; London, Leith, and Sheerness Docks;
" Waterloo and Southwark Bridges; Plymouth, Howth, and
" Dunleary Harbours, &c., &c., &c."

Presented, May 1883, by his grandson, John Keith Rennie, Esq. (679.)

SIR JOSHUA REYNOLDS, P.R.A. 1723-1792.

Painted by himself.

By general consent the greatest portrait painter England has produced. Was born at Plympton in Devonshire; there he was

educated at the Grammar school by his father, the Rev. Samuel Reynolds. In 1740 he was sent to London, and placed under the tuition of Hudson, the most eminent portrait painter of his time. In 1749 he accompanied Captain, afterwards Lord, Keppel, to Gibraltar, Algiers, and Minorca, and from Minorca he proceeded to Leghorn, Rome, Florence and Venice. In 1752 he returned to England, and settled in St. Martin's Lane, at that time a favourite resort of London artists. He became the intimate friend of Dr. Johnson, Burke, and other eminent men, and, in conjunction with the former, established "The Club" which still exists. On the foundation of the Royal Academy in 1768 Reynolds was nominated President, and he received the honour of knighthood in the same year. From this period, and on every occasion of the distribution of prizes, he delivered those discourses on painting and the study of art which to this day form the favourite manual of students in this country. Between the opening of the first exhibition in 1769 and the year 1790 Reynolds exhibited no less than 244 pictures. He died, unmarried, at his residence in Leicester Fields, and was interred in St. Paul's Cathedral.

This portrait was painted before his residence in Italy.

Purchased by the Trustees, May 1858. (41.)

Standing figure, to below the waist, facing the spectator and shading his eyes with his hand.

Dimensions.—2 ft. $\frac{1}{2}$ in. by 2 ft. 5 ins.

ANOTHER PORTRAIT.

Painted by himself.

Presented, November 1892, by Lord Ronald Gower, F.S.A. (927.)

Small half-length, face three-quarters to the right.

Dimensions.—8 $\frac{1}{4}$ ins. by 7 $\frac{1}{4}$ ins.

For another portrait see COLLECTIVE PORTRAITS, page 454.

KING RICHARD II. 1366-1400.

Painter unknown.

Son of Edward the Black Prince, and grandson of Edward III., whom he succeeded in 1377. Married first, Anne, daughter of the Emperor Charles IV.; secondly, in 1396, Isabel, daughter of Charles VI. of France. He was deposed in favour of Henry

Bolingbroke, September 1399, and murdered in Pontefract Castle in the following February.

It accords with the full-length portrait in Westminster Abbey.

Transferred, June 1879, from the British Museum, to which it had been presented in 1766, by John Goodman, Esq., of the Middle Temple. (565.)

Bust, facing the spectator.

Dimensions.—Panel, 1 ft. 10 ins. by 1 ft. 6 ins.

(a.) ANOTHER PORTRAIT.

Executed in 1395 by Nicholas Broker and Godfrey Prest.

Electrotyped from the metal gilt effigy on his monument in Westminster Abbey.

Purchased by the Trustees, November 1871. (330.)

(b.) ANOTHER PORTRAIT.

A chromo-lithograph published by the Arundel Society from the diptych in the collection of the Earl of Pembroke at Wilton House.

KING RICHARD III. 1452-1485.

Artist unknown.

Brother to King Edward IV., and youngest son of Richard Duke of York, who was great grandson to King Edward III., Born at Fotheringay Castle; styled Duke of Gloucester, and nicknamed "Crouchback." Alleged to have murdered his nephew, Edward V., and the Duke of York in the Tower in 1483, having already usurped the throne. Slain at Bosworth Field.

A similar picture, engraved, the reverse way, by Vertue, when at Kensington Palace, is in the Royal Collection at Windsor, and a third at Knowsley, in the possession of the Earl of Derby.

Presented, July 1862, by James Gibson Craig, Esq., of Edinburgh. (148.)

To the waist, face three-quarters to the right.

Dimensions.—Panel, 2 ft. 1 in. by 1 ft. 6 ins.

SIR GEORGE RICHARDS. See page 473, ARCTIC PORTRAITS.

JONATHAN RICHARDSON. 1665-1745.

Painted by himself.

A distinguished portrait painter, critic, and writer on art. He was at first articled to a scrivener, but in a short time became a pupil of John Riley, an excellent portrait painter. Richardson in 1715 published his "Essay on the Theory of Painting," the perusal of which, in his boyhood, is said to have first excited Sir Joshua Reynolds' fondness for his art. Richardson was the instructor of Hudson, who became the master of Reynolds, which enabled Malone to observe that he was Sir Joshua's "pictorial grandfather." In 1734 Richardson published a volume of explanatory notes on Milton's "Paradise Lost." He formed a very extensive and choice collection of drawings and engravings.

Richardson etched a head of himself very similar to this portrait, dated 1738.

Purchased by the Trustees, November 1883. (706.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 5 ins. by 2 ft.

SIR JOHN RICHARDSON, M.D., F.R.S. 1787-1865.

Medallion in plaster, modelled by Bernhard Smith.

Born at Dumfries. Assistant surgeon in the Navy. Accompanied Sir John Franklin, as surgeon and naturalist, on two of his expeditions to the Arctic Regions, and joined in the search for him in 1848-9. Published several valuable works on natural history, ichthyology, etc. Died at Grasmere.

Presented, March 1892, by Sir Joseph Dalton Hooker, K.C.S.I. (888.)

ANOTHER PORTRAIT, *see* page 473, ARCTIC PORTRAITS.

SAMUEL RICHARDSON. 1689-1761.

Painted by Joseph Highmore.

The novelist. Born in Derbyshire, and apprenticed, after receiving a village education, to a London printer named Wilde. Even at this early period Richardson became remarkable for his

fertility of invention in telling stories. At the expiration of his apprenticeship he set up for himself in business in Salisbury Court, Fleet Street, where, having married his late master's daughter, he continued to the close of his life. A flourishing business as a publisher afforded him opportunities also for publications of his own. The novel "Pamela" appeared in 1740, and was attended with immediate success. "Clarissa Harlowe" first appeared in four volumes in 1748, and his next and last great work, "The History of Sir Charles Grandison," in 1753.

Purchased by the Trustees, March 1863. (161.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 5 ins. by 2 ft.

ANOTHER PORTRAIT.

Painted in 1750 by Joseph Highmore.

Purchased by the Trustees, March 1896. (1036.)

Small full-length figure, facing the spectator.

Dimensions.—1 ft. 9 ins. by 1 ft. 4 ins.

MARGARET BEAUFORT, COUNTESS OF RICHMOND. *See*
MARGARET.

NICHOLAS RIDLEY, D.D. 1500-1555.

Painted in 1555, artist unknown.

Bishop of London. Protestant martyr. Born in Tyndale, Northumberland. He obtained a fellowship at Pembroke Hall, Cambridge, in 1524, and studied at the Sorbonne, Paris, and at Louvain. On his return he signed the declaration against Papal supremacy, and became chaplain to Archbishop Cranmer. He was raised by Edward VI., in 1547, to the bishopric of Rochester, and in 1550 translated to London. By his influence the King endowed the three great foundations of Christ's, St. Bartholomew's, and St. Thomas's Hospitals. He concurred in the proclamation of Lady Jane Grey, and was soon after committed to the Tower, and thence removed to Oxford, where, after a mock disputation, he was sentenced to the flames, and suffered martyrdom with his friend the venerable Latimer, 16th October.

Purchased by the Trustees from the Church House at Canterbury, March 1870. (296.)

To the waist, face three-quarters to the left.

Dimensions.—1 ft. 9½ ins. by 1 ft. 4½ ins.

ROBERT, DUKE OF NORMANDY, SURNAMED "COURTHOSE." Died 1134.

Sculptor unknown.

Eldest son of William the Conqueror, from whom he inherited, as his portion, the Dukedom of Normandy. Joined the Crusades in 1096, and was foremost in the capture of Jerusalem. He was taken prisoner by his brother Henry I. at the battle of Tenchebray, in Normandy, September 28th, 1106, and conveyed to England. Died in captivity at Cardiff Castle.

Electrotyped from a curious wooden effigy on his monument in Gloucester Cathedral.

Purchased by the Trustees, February 1877. (440.)

LAURENCE HYDE, EARL OF ROCHESTER, K.G. 1641-1711.

Painted by Sir Godfrey Kneller.

Second son of Lord Chancellor Clarendon and uncle to Queen Anne. He was employed by Charles II. in several negotiations and embassies, and in 1679 made First Commissioner of the Treasury. He, with Sidney Godolphin and the Earl of Sunderland, was admitted to the Privy Council and they had the principal management of the King's affairs. He opposed the exclusion of the Duke of York. In 1682 he was created Earl of Rochester, and in 1685 made President of the Council. On the accession of James II. he became Lord High Treasurer of England. In consequence of adhering to his religion he was deprived of office, and was appointed Lord Lieutenant of Ireland by William III. in 1701. In 1710 he succeeded Lord Somers as President of the Council. Published Lord Clarendon's History of the Rebellion.

Purchased by the Trustees, June 1889. (819.)

Standing figure nearly to the knees, in Garter robes, face slightly turned to the left.

Dimensions.—4 ft. $\frac{1}{2}$ in. by 3 ft. 3 $\frac{1}{2}$ ins.

JOHN WILMOT, EARL OF ROCHESTER. 1648-1680.

Painted by W. Wissing.

Poet, satirist, and boon companion of Charles II.

Son of Henry Wilmot, the faithful companion of the King in his wanderings after the battle of Worcester, 1651, who was

raised from a Barony to the Earldom of Rochester in 1652. John succeeded to these honours in 1659. He joined the Navy in 1665 and greatly distinguished himself by his bravery in several engagements under Lord Sandwich. But he afterwards became noted for his profligacy and irregularities. He even practised as a mountebank on Tower Hill. He wrote various songs, "Imitations of Horace," and a poem on "Nothing." Bishop Burnet bears witness to his ultimate repentance. A similar portrait with a monkey is at Warwick Castle.

Purchased by the Trustees, December 1888. (804.)

Standing figure to the knees, face three-quarters to the left, holding a laurel crown over a monkey's head.

Dimensions.—4 ft. 1½ ins. by 3 ft. 3½ ins.

CHARLES WATSON WENTWORTH, SECOND MARQUESS OF ROCKINGHAM, K.G. 1730-1782.

Painted in the School of Sir Joshua Reynolds.

Statesman. Only son of the first Marquess. He succeeded George Grenville as First Lord of the Treasury in July 1765, and held that office for one year. On the fall of Lord North's administration in March 1782, he again became Prime Minister, but died suddenly in the following July.

Presented, May 1875, by the Rev. Ralph Maude, M.A. (406.)

To the waist, in Garter robes, face nearly in profile to the left.

Dimensions.—2 ft. 3 ins. by 1 ft. 10 ins.

SAMUEL ROGERS. 1762-1855.

Drawn by Sir Thomas Lawrence, P.R.A.

Poet. Author of "The Pleasures of Memory," and "Italy." Born at Stoke Newington. The son of a London banker. Was well known for his literary taste, and as a collector of works of art.

Presented, February 1875, by his nephew, Henry Rogers, Esq., of Hagley Lodge. (400.)

Head, facing the spectator.

Dimensions.—2 ft. 3 ins. by 1 ft. 10 ins.

(a.) ANOTHER PORTRAIT.

Painted by Thomas Phillips, R.A.

Purchased by the Trustees, March 1887. (763.)

To below the waist, face three-quarters to the right.

Dimensions.—2 ft. 5 ins. by 2 ft. 4 ins.

(b.) ANOTHER PORTRAIT.

Drawn in 1848 by George Richmond, R.A.

Bequeathed, May 1896, by the artist. (1044.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. by 1 ft. 7 ins.

For another portrait, taken late in life, see COLLECTIVE PORTRAITS, page 465, THE FINE ARTS COMMISSION.

GEORGE ROMNEY. 1734–1802.

An unfinished picture painted by himself in 1782.

Born at Dalton in Lancashire. Assisted his father as a cabinet maker till his 21st year, when he was articled for four years to an itinerant portrait painter then practising at Kendal. Before the expiration of that period his indentures were cancelled. He never had any regular training for art. He selected his own models and, through life, never sought academic honours. Romney arrived in London 1762, and exhibited some historical compositions, which gained him prizes at the Society of Arts. After a brief visit to France in 1764, he attended the drawing school of the Incorporated Society of Artists.

In March 1773 he went with Ozias Humphry to Italy, and studied especially at Rome, Venice, and Parma. On his return to London in 1775, Romney established himself in a large house in Cavendish Square. He now seemed to divide the favour of the town with Sir Joshua Reynolds.

He still adhered to historical composition, and assisted Alderman Boydell in forming "The Shakespeare Gallery, at Pall Mall. After an uninterrupted career of employment for more than 20 years, he removed to Hampstead, when, his infirmities increasing, he returned to his native district and died at Kendal, November 1802.

Purchased, May 24th, 1894, at the sale of Miss Romney's effects (959.)

Seated figure, face three-quarters to the right.

Dimensions.—4 ft. 2 ins. by 3 ft. 4 ins.

WILLIAM ROSCOE, M.P. 1753-1831.

Painted, probably, by John Williamson of Liverpool.

A self-taught historian and writer on art. Born of humble parents near Liverpool, and began life as a market gardener. He was then placed with a bookseller, but soon after apprenticed to an attorney in Liverpool, where he attained considerable practice in the law. A poem which he wrote on the origin of engraving made him known to Sir Joshua Reynolds and Fuseli. He was elected Honorary Member of the Manchester Literary and Philosophical Society in 1784. He wrote against the Slave Trade, and favoured the French Revolution.

In 1796 he published his life of Lorenzo de Medici. In 1805 he completed his volumes on Leo X. In 1806 he was elected M.P. for Liverpool. Roscoe published numerous pamphlets and essays, and in 1824 edited the works of Pope.

He founded the Royal Institution at Liverpool, and greatly encouraged a taste for Italian literature and the Fine Arts, especially in his native city.

Presented, June 1894, by Sir Henry Roscoe, M.P., F.R.S. (963.)

Seated figure, face three-quarters to the right, reading.

Dimensions.—2 ft. 6 ins. by 2 ft. 1 in.

RIGHT-HON. GEORGE ROSE, M.P. 1744-1818.

Painted in 1802 by Sir William Beechey, R.A.

Statesman and political writer. The son of a clergyman at Brechin. By the interest of Lord Marchmont he was made Keeper of the Records in the Exchequer, and was afterwards appointed Clerk of the Parliaments. He sat in Parliament successively for Launceston, Lymington, and Christchurch, and held the offices of President of the Board of Trade and Treasurer of the Navy. He was the author of many political pamphlets.

Presented, May 1873, by Lord Strathnairn, G.O.B., and Sir William Rose. (367.)

Half-length seated figure, face three-quarters to the right.

Dimensions.—2 ft. 11½ ins. by 2 ft. 3½ ins.

ADMIRAL SIR JAMES CLARK ROSS, F.R.S. 1800-1862.

A medallion, modelled by Bernard Smith.

Arctic navigator; entered the Navy under his uncle, Sir John Ross; accompanied Sir E. Parry and Ross on several voyages

to the North Pole, planting the British flag on the northern magnetic Pole, and joined in the search for Sir John Franklin. Published an account of a voyage in the Antarctic seas, where he arrived within 157 miles of the South Pole.

Presented, March 1892, by Sir Joseph Dalton Hooker, K.C.S.I. (887.)

ANOTHER PORTRAIT, *see* page 473, ARCTIC PORTRAITS.

SIR JOHN ROSS, C.B. 1777-1856.

Painted in 1833 by James Green.

Admiral. The Arctic navigator. Born at Balsarroch, Wigtonshire; the son of a clergyman. He entered the navy in 1786, and served with distinction through the wars with France. In 1818 he was sent out with Sir Edward Parry for the purpose of finding a North-West passage, and made a second expedition with the same object in 1829. On this occasion he was absent four years, and was knighted on his return. Sir John was British Consul at Stockholm from 1839 to 1845. In 1850 he again went out in search of Sir John Franklin. He published narratives of his voyages, and several other works.

Purchased by the Trustees, July 1870. (314.)

Half-length standing figure, in naval uniform, face three-quarters to the left.

Dimensions.—4 ft. 3 ins. by 3 ft. 7 ins.

CHRISTINA GEORGINA ROSSETTI. (WITH HER MOTHER, FRANCES MARY LAVINIA ROSSETTI), 1830-1894.

Two heads in tinted crayons drawn by Dante Gabriel Rossetti in 1877.

The eminent poetess; born in London 1830: daughter of Gabriele Rossetti, professor of Italian in King's College, London, and commentator on Dante, and Frances Mary Lavinia Polidori (1800-1886), his wife; authoress of "Goblin Market," "The Prince's Progress," and other poems: died in London 29th December 1894.

Presented, 12th September 1895, by her brother William Michael Rossetti, Esq. (990.)

Busts, in profile to the left,

Dimensions.—1 ft. 5 ins. by 1 ft. 7 ins.

DANTE GABRIEL ROSSETTI. 1828-1882.

Drawn in 1846 at the age of eighteen by the artist himself.

Gabriel Charles Dante, known as Dante Gabriel Rossetti. Poet and painter. Born in London, where his father Gabriel Rossetti, the distinguished commentator on Dante, was professor of Italian at King's College. The youthful Rossetti at a very early age developed a capacity for art and literature, but having selected art as a profession he was placed at Cary's drawing academy. In 1846 he entered the Antique School of the Royal Academy. At this period he produced the poems "My Sister's Sleep" and "The Blessed Damozel." Rossetti then became a pupil of Ford Madox Brown, and his name is closely associated with William Holman Hunt, Millais, and others of the pre-Raphaelite school. He visited Antwerp, Bruges, and Ghent, where the works of Van Eyck and Memling deeply impressed him. His pictures rarely came before the public, as he persistently declined to contribute to the annual exhibitions. Nevertheless, his productions were eagerly sought in private quarters. In 1861 he published his translations of "The early Italian poets," "Dante and his Circle" in 1874, and in 1881 he issued a second collection of original poetry. His health became seriously impaired, and after a long illness he died near Margate, and was buried in the churchyard of Birchington. In the winter of 1883 a large collection of his paintings and drawings was formed under the auspices of the Royal Academy at Burlington House, and another concurrently at the Burlington Fine Arts Club.

In both painting and poetry he exercised a most important influence on his contemporaries.

Purchased by the Trustees, March 1891. (857.)

Bust, face three-quarters to the right.

Dimensions.—7½ ins. by 7 ins.

ANOTHER PORTRAIT.

Painted by George Frederick Watts, R.A.

Presented, December 1895, by the artist. (1011.)

Bust, facing the spectator.

Dimensions.—2 ft. 2 ins. by 1 ft. 9 ins.

ALEXANDER WEDDERBURN, FIRST EARL OF ROSSLYN. 1733-1805.

Painted by William Owen, R.A.

An eminent lawyer and statesman. Born in Scotland, and educated at Edinburgh. He came to London in 1753, was called

to the bar in 1757, and became a King's Counsel in 1763. Having obtained a seat in Parliament, he was made Solicitor-General in 1771 and Attorney-General in 1778, and two years later he was raised to the Chief Justiceship of the Common Pleas, with the title of Baron Loughborough. In 1793 he succeeded Lord Thurlow as Lord Chancellor, and held that office until 1801, when he retired and was created Earl of Rosslyn. He died suddenly at Baileys, near Slough, and was buried in St. Paul's Cathedral.

Purchased by the Trustees, May 1874. (392.)

Half-length seated figure, in Chancellor's robes, face three-quarters to the left.

Dimensions.—4 ft. 8 ins. by 3 ft. 9 ins.

LOUIS FRANÇOIS ROUBILIAC (or ROUBILLAC). 1695–1762.

Painted in 1762 by Adrien Carpentiers.

Sculptor. Born at Lyons. Patronised by Sir Edward Walpole. Executed the monuments to Mrs. Nightingale and the Duke of Argyll in Westminster Abbey, a statue of Newton at Cambridge, and the busts of Hogarth and Handel in this gallery. He is represented as modelling "Shakespeare" for the statue now in the British Museum.

Purchased by the Trustees, May 1870. (303.)

Half-length standing figure, face almost in profile to the left.

Dimensions.—4 ft. 1 in. by 3 ft. $\frac{1}{2}$ in.

JOHN KER, THIRD DUKE OF ROXBURGHE, K.G., K.T.
1740–1804.

A "Caricatura" painted in oil colours by Thomas Patch.

A famous book collector. He was educated at Eton at the same time with the Duke of Bridgewater and Charles James Fox, and afterwards made a tour on the Continent. He held various appointments in the royal household; was in great favour with the King. He died unmarried. The valuable library which he had formed in St. James's Square was dispersed after his death, the sale lasting 42 days during the months of May, June, and July 1812. At this time the famous "Decamerone di Boccaccio" was sold to the Marquess of Blandford for 2,200*l.*; the volume is now in the Rylands Library at Manchester.

A curious specimen of the exaggerated form of portraiture then in vogue in Italy. Sir Joshua Reynolds, who was there at the

time, indulged in several groups of his personal friends, all of them grossly caricatured; they are still in existence.

Presented, July 1884, by Sir Richard Wallace, Bart., K.O.B., M.P. (724.)

Small full-length figure, face in profile to the right.

Dimensions.—2 ft. 1½ ins. by 1 ft. 8½ ins.

PRINCE RUPERT, K.G. 1619-1682.

Painted by Sir Peter Lely.

Son of Frederick, Count Palatine of the Rhine, titular King of Bohemia, and Elizabeth, daughter of James I. Nephew of King Charles I. Born at Prague. He held high military command during the Civil War in England. His proverbial rashness was fatal to the royal cause at Marston Moor in 1645, and his surrender of Bristol, after a feeble resistance in July 1645, estranged him from the King. After the Restoration he served in the navy under the Duke of York. He died in Spring Gardens, London. Prince Rupert was distinguished for his scientific attainments, especially in chemistry. He was one of the earliest to practise the art of mezzotinto engraving.

Purchased by the Trustees, March 1880. (608.)

Half-length standing figure, in Garter robes, face three-quarters to the left.

Dimensions.—3 ft. 5½ ins. by 2 ft. 7½ ins.

ANOTHER PORTRAIT.

A miniature, painted on card, by John Hoskins.

Purchased by the Trustees, March 1867. (233.)

Bust, face three-quarters to the left.

Dimensions.—3 ins. by 2½ ins.

JOHN, EARL RUSSELL, K.G. 1792-1878.

A marble bust, sculptured in 1832 by John Francis.

Statesman. Son of John, sixth Duke of Bedford. Educated at Westminster and Edinburgh. He entered Parliament in 1813 as member for Tavistock, and was mainly instrumental in passing the Roman Catholic Relief Bill in 1829. On the 1st of March 1831 Lord John introduced the great Bill for Parliamentary

Reform, which received the royal assent on the 7th of June 1832. He was Premier from 1846 to 1852, and Foreign Secretary from 1859 to 1865, when, on the death of Lord Palmerston, he became a second time Prime Minister. He was raised to the peerage in 1861.

Presented, May 1883, by his Grace the Duke of Bedford, K.G. (678.)

ANOTHER PORTRAIT.

Painted by George Frederick Watts, B.A.

Presented, June 1892, by the Artist.

Bust, almost in profile to the right.

Dimensions.—1 ft. 6 ins. by 1 ft. 3 ins.

For other portraits *see* COLLECTIVE PORTRAITS, THE HOUSE OF COMMONS, 1833, page 455, and THE FINE ARTS COMMISSION, page 465.

WILLIAM, LORD RUSSELL. 1641-1683.

Painted by John Riley.

The patriot. Eldest surviving son of the Earl of Bedford, created Duke in 1694, and Anne Carr, daughter of the Earl of Somerset. Married in 1667, Rachel Wriothesley, daughter of the Earl of Southampton and widow of Lord Vaughan. He distinguished himself in the House of Commons by his zeal for the exclusion of the Duke of York. At length, having been accused of complicity in the Rye House Plot, an indictment was preferred against him, and he was condemned at the Old Bailey, and beheaded in Lincoln's Inn Fields. During his trial Lord Russell was supported by the devotion and noble constancy of his wife, who remained at his side to aid him and take notes of the proceedings. After the Revolution an Act was passed annulling his attainder.

Purchased by the Trustees, December 1865. (202.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 4½ ins. by 1 ft. 11¼ ins.

FRANCIS BACON, VISCOUNT ST. ALBANS. *See* BACON.

GENERAL SIR EDWARD SABINE, *see* page 473, ARCTIC PORTRAITS.

CHARLES DE SAINT DENIS DE SAINT EVREMOND. 1613-1703.

Painted in 1701 by James Parmentier.

Soldier and writer. Born of a noble family at Denis le Guast in Normandy, he was educated at Paris and Caen with a view to the law, but quitted it for the army, where he rose to the rank of captain and distinguished himself in several battles and sieges. He was sent to the Bastille for satirising Cardinal Mazarin, but contrived to escape to Holland, whence he came over to England. Charles II. gave him a pension of 300*l.* a year, which he lost by the death of that Prince. He numbered among his friends the Dukes of Buckingham and Ormonde, the Earls of St. Albans and Arlington, Lord Aubigny, and Lord Crofts. He also associated with Hobbes, Sir Kenelm Digby, Cowley, and Waller. In the reign of James II. it was proposed by the Earl of Sunderland to create Saint Evremond Secretary of the Cabinet for conducting the King's private correspondence with foreign princes; but the office was respectfully declined. The writings of St. Evremond show him to have been an epicurean philosopher, with much wit and humour, and a very intimate acquaintance with Roman literature. He was so well treated in England by William III. that he refused to return to his own country when permission was offered him to do so. He was interred in Westminster Abbey. Hallam observes of his writings, "He has less wit than Voiture, who contributed to form him, or than Voltaire, whom he contributed to form." His personal appearance is thus recorded in the Life prefixed to his Works, page 153: "M. de St. Evremond " had blue, lively, and sparkling eyes, a large forehead, thick " eyebrows, a handsome mouth, and a sneering smile, an agree- " able and ingenious physiognomy. Twenty years before his " death a wen grew between his eyebrows, and as he little " regarded that kind of deformity Dr. Le Lèvre advised him to " let it alone."

Transferred, June 1879, from the British Museum, to which it had been presented by M. Maty, M.D. (566.)

To the waist, facing the spectator.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

JOHN JERVIS, EARL OF ST. VINCENT, K.B. 1734-1823.

Drawn at Lisbon by Bouch in 1797.

Admiral. Son of Swynfen Jervis, barrister-at-law and Auditor of Greenwich Hospital. Born at Meaford, in Staffordshire. At

the age of 14 years he entered the navy. In 1775 he received the command of the "Foudroyant," and in this ship fought in Keppel's action off Ushant, 1778. His gallant capture of the "Pegase," 1782, was rewarded with the Order of the Bath, and in the same year he accompanied Lord Howe to the relief of Gibraltar. On the breaking out of the French revolutionary war Sir John Jervis sailed in command of a naval force to reduce the French colonies in the West Indies. Martinique, St. Lucia, and Guadaloupe fell successively into his hands. The great exploit of his life, intercepting and defeating the Spanish fleet off Cape St. Vincent, was performed by him February 14th, 1797, when in command of the Mediterranean fleet. After receiving the thanks of both Houses of Parliament Jervis was raised to the peerage by the title of Earl of St. Vincent. He was made First Lord of the Admiralty on the formation of the Addington Ministry in 1801. In this office he was succeeded by Lord Melville in 1804, but survived till the advanced age of 89. He died at Rochette, in Essex.

Presented, December 1863, by Mrs. L. Kay. (167A.)

Bust, in profile to the left.

Dimensions.—12 ins. by 8½ ins.

ANOTHER PORTRAIT.

Painter unknown.

Purchased by the Trustees, November 1892. (936.)

Bust, face three-quarters to the right.

Dimensions.—2 ft. by 1 ft. 8 ins.

ROBERT CECIL, FIRST EARL OF SALISBURY, K.G. 1563?–1612.

Painted in 1602, artist unknown.

Statesman. The younger son of the great Lord Burghley, Lord Treasurer of England in the reign of Queen Elizabeth. His brother Thomas was afterwards created Earl of Exeter, inheriting their father's seat at Burghley House, near Stamford. Robert, on the other hand, became the owner of Hatfield.

Robert Cecil was educated at St. John's College, Cambridge, and in the year 1591 received the honour of knighthood, and was sworn of the Privy Council. He became one of the ablest statesmen of his time, and in 1596 succeeded Walsingham in the duties of Secretary of State, but the office was not confirmed to him until six years later. Cecil is considered by his vigilance and correspondence to have very mainly contributed to the peaceful

reception of King James in his new kingdom. He was created Lord Cecil of Essendon in 1603; Viscount Cranbourn in 1604; and Earl of Salisbury in 1605. He was installed Knight of the Garter in 1606; became also Chancellor of the University of Cambridge; and at the time of his death held the high offices of sole Secretary of State and Lord High Treasurer of England. He died at Marlborough. In person he is described as sickly and diminutive.

Presented, July 1860, by David Laing, Esq., of Edinburgh. (107.)

Half-length standing figure, face three-quarters to the left.

Dimensions.—Panel, 2 ft. 11½ ins. by 2 ft. 4½ ins.

For another portrait, see COLLECTIVE PORTRAITS, page 445, SOMERSET HOUSE CONFERENCE.

WILLIAM SANCROFT, D.D.

Drawn in crayons by E. Lutterel.

Archbishop of Canterbury. Succeeded Archbishop Sheldon in 1677, and officiated at the coronation of James II. in April 1685. He was one of the seven Bishops who were sent to the Tower in 1688 for refusing to distribute in their respective dioceses King James's Declaration of Indulgence. On the accession of William III. he declined to take the oath of allegiance, and was in consequence deprived of his see in 1691, Dr. Tillotson being appointed in his room. He died in obscurity at Fressingfield, his native place.

Purchased by the Trustees, April 1870. (301.)

To the waist, in episcopal robes, face three-quarters to the right.

Dimensions.—11 ins. by 9 ins.

ANOTHER PORTRAIT.

Drawn and engraved from the life in 1680 by David Loggan.

Purchased by the Trustees, March 1881.

To the waist, face three-quarters to the right.

Dimensions.—1 ft. 2½ ins. by 10 ins.

For another portrait, see COLLECTIVE PORTRAITS, page 451, THE SEVEN BISHOPS.

EDWARD MONTAGU, FIRST EARL OF SANDWICH, K.G. 1625-1672.

Painted by Sir Peter Lely.

A distinguished statesman and commander both at land and sea. Son of Sir Sidney Montagu, of Boughton. His military services were enlisted on the side of the Parliament, and he displayed great personal bravery. Under Cromwell he became one of the Lords of the Treasury, and took a leading part in maritime affairs. He is frequently mentioned in Pepys' diary. At sea he was associated with Admiral Blake; but after the death of the Protector he combined with Monck and Lawson, and commanded the fleet that brought the King over at the Restoration. For these services he was rewarded in July 1660 with an earldom and the Order of the Garter. On the occasion of the King's marriage in 1662, Sandwich acted as the King's proxy at Lisbon, and conveyed the Infanta to England. He went in 1666 on a special embassy to Madrid. He perished at the Battle of Solebay, 28th May 1672, fighting against the Dutch, when his ship caught fire and was blown up. His body was recovered, brought to England, and laid in the same grave with Monck, Duke of Albemarle, in Westminster Abbey.

The following description from a manuscript in the Harleian Collection has been quoted by Lodge: "Edouard, Conte de Sandwich est bien fait, de sa personne; l'air doux, heureux, engageant; le visage assez plein, les traits agreables; la couleur vermeille, tirant sur le clair brun; les yeux mediocrement grands, bruns, vifs penétrans, pleins de feux; la teste belle, et les cheveux naturellement bouclés, et d'un châtain brun; la taille plutôt grande que petite; assez d'embonpoint, mais qui ne commensa de l'incommoder qu'apres son retour de l'ambassade d'Espagne."

Purchased by the Trustees, March 1880. (609.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 5½ ins. by 2 ft.

JOHN MONTAGU, FOURTH EARL OF SANDWICH. 1718-1792.

Painted by John Zoffany, R.A.

Statesman. Succeeded to the title on the decease of his grandfather, the third Earl, in 1729. In early life he travelled through the principal countries of Europe, and even visited Constantinople and Cairo. In 1746 Lord Sandwich was named minister plenipotentiary to the States General, and afterwards at the Conferences of Aix-la-Chapelle. After holding

various offices of state in Ireland and at home, he was, in 1771, appointed, for the second time, First Lord of the Admiralty, which office he retained to the downfall of Lord North's administration. His public denouncement of the conduct of Wilkes, with whom he had previously been on very intimate terms, obtained for him the popular nickname of "Jemmy Twitcher," derived from the then very favourite theatrical entertainment, the "Beggar's Opera." "A Voyage performed by the Earl of Sandwich round the Mediterranean in 1738 and 1739," was published after his death, with a memoir by the Rev. J. Cooke, 4to, 1799. As First Lord of the Admiralty he was distinguished as an able and laborious administrator. He was the patron of Captain Cook, who gave the name of Sandwich to the well-known group of islands in the Pacific which he discovered in 1777.

Purchased by the Trustees, July 1854. (182.)

To the waist, face almost in profile to the left.

Dimensions.—2 ft. 5 ins. by 2 ft.

LIEUT.-GENERAL SIR JAMES YORKE SCARLETT, G.C.B. 1799-1871.

An original model by Matthew Noble.

Son of the first Lord Abinger. He entered the army in 1818, and sat in Parliament for Guildford from 1837 to 1841. On the outbreak of the war with Russia in 1854 he was appointed to the command of the Heavy Cavalry Brigade. In the action before Balaclava he had to contend with greatly superior numbers, and completely routed the Russian cavalry opposed to him. He also subsequently covered the retreat of the Light Brigade after their famous charge. On the recall of Lord Lucan he succeeded to the command of the whole cavalry division, and was created K.C.B. at the close of the war. On his return he commanded Aldershot Camp, and afterwards the Portsmouth District. He was appointed Adjutant-General in 1860, and G.C.B. in 1869.

Presented, December 1888, by the sculptor's widow. (807.)

SIR GEORGE SCHARF, K.C.B. 1820-1895.

Painted in 1886 by W. W. Outless. R.A.

Born in London; son of a Bavarian artist of the same name. Accompanied Sir Charles Fellows in 1840 as draughtsman to his

expedition through Lycia and Asia Minor, and in 1843 acted in a similar capacity on a Government expedition; art secretary and director of the Gallery of Old Masters at the Manchester Exhibition in 1857; known also as a skilful illustrator of books.

In 1857 he was appointed first secretary and eventually director, keeper, and secretary to the National Portrait Gallery, a post which he held until shortly before his death, being on his resignation appointed a Trustee of the Gallery and made K.C.B.

Presented to the Trustees of the National Portrait Gallery March 1886, by a number of Mr. Scharf's personal friends as a permanent record of his untiring labours in the interests of the National Portrait Gallery. (985.)

Seated figure, facing the spectator.

Dimensions.—3 ft. by 2 ft. 4 ins.

SIR WALTER SCOTT, BART. 1771-1832.

In his study at Abbotsford, reading the Proclamation of Mary Queen of Scots previous to her marriage with Darnley.

Painted in 1832 by Sir William Allan, R.A.

Poet and novelist. Born at Edinburgh, the son of a Writer to the Signet. He was educated at the high school in that city, and called to the bar in 1791. In 1805 he produced the "Lay of the Last Minstrel," which was followed by "Marmion" in 1808, and "The Lady of the Lake" in 1809. "Waverley," the first of the famous series of novels bearing that title, which were published anonymously, appeared in 1814, and it was not until 1827 that the authorship of these popular works was publicly admitted. He was created a baronet by George IV. at Holyrood in 1822, and died at Abbotsford, worn out by his incessant exertions to retrieve his fortunes. He was buried at Dryburgh Abbey.

Purchased by the Trustees, March 1871. (321.)

Full-length seated figure, turned towards the right.

Dimensions.—2 ft. 7 ins. by 2 ft. $\frac{1}{2}$ in.

(a) ANOTHER PORTRAIT.

Painted at Glasgow by John Graham Gilbert, R.S.A.

Presented, June 1867, by the artist's widow. 240.)

Seated figure to the knees, face three-quarters to the right.

Dimensions.—3 ft. 7 ins by 2 ft. 9 ins.

(b.) ANOTHER PORTRAIT.

Sketched at Abbotsford by Sir Edwin Landseer, R.A.

Presented, May 1874, by Albert Grant, Esq. (391.)

Seated figure to the waist, face turned to the left.

Dimensions.—11½ ins. by 9½ ins.

(c.) ANOTHER PORTRAIT.

Marble bust by Sir Francis Chantrey, R.A.

Deposited, September 1895, by the Trustees and Director of the National Gallery. (993.)

RICHARD SCROPE, ARCHBISHOP OF YORK. Died 1405.

A drawing in water colours by Powell of a stained glass window, formerly in York Minster. The window was destroyed in the fire.

Son of Richard, Lord Scrope. Chancellor of England under Richard II. Educated at Cambridge, and in France and Italy. At Rome he was distinguished as an advocate in the Papal Court, and on his return became Chancellor of England. In 1386, he was raised to the See of Lichfield, and in 1398 translated to York. He joined the Mowbrays, Percys, and other great Barons in the north in opposition to Henry IV. in 1405. They were entrapped by the Earl of Westmoreland to surrender. The Archbishop was seized and taken before Henry IV. at Pontefract, where Chief Justice Gascoigne, although in presence of the King, refused to pass sentence of death upon him. The Archbishop was beheaded in a field near York, and buried in his own Cathedral, where offerings were long made at his tomb, and he was regarded as a martyr. His brother, William Scrope, Earl of Wiltshire, had been beheaded in 1399. This prelate is the Archbishop of York in Shakespeare's Henry IV.

Presented, November 1890, by George H. Jackson, Esq. (845.)

Small full-length standing figure, in archbishop's robes, turned towards the left.

Dimensions.—1 ft. 7 ins. by 9½ ins.

JOHN COLBORNE, FIRST LORD SEATON. 1778-1863.

Drawn by George Jones, R.A.

Field marshal. Held important commands in the Peninsular War, and was instrumental in defeating the charge of Napoleon's "Old Guard" at Waterloo. Afterwards lieutenant-governor of Guernsey and of Upper Canada. Created a peer in 1839 and field marshal in 1860.

Bust, in uniform, face in profile to the left.

Dimensions.—11 ins. by 9 ins.

THOMAS SECKER, D.D. 1693-1768.

*An early copy after Sir Joshua Reynolds, probably by
Gilbert Stuart.*

Born of dissenting parents at Sibthorpe, in Nottinghamshire. He was intended for the ministry in that persuasion, and studied in the Academy of Mr. Jones, at Tewkesbury; but having some doubts as to the ministerial function he turned his attention to physic. He went to Paris in 1716, and studied both medicine and surgery. He took the degree of Doctor of Physic at Leyden in March 1721. In London he enjoyed the friendship of Dr. Clarke, rector of St. James's, and of Dean Berkeley, afterwards Bishop of Cloyne. Through Dr. Talbot, when appointed to the See of Durham, he studied at Oxford, and was ordained Deacon December 1722, and received from the Bishop the rectory of Houghton le Spring. In 1732 he was appointed chaplain to King, and in the year following instituted rector of St. James's. In 1735 he was consecrated Bishop of Bristol, whence in 1737 he was translated to Oxford. In this year he preached a funeral sermon on the death of Queen Caroline, and gained the favour of the Prince of Wales and his family. In 1744 he conducted the funeral service of the Duchess of Marlborough, having been appointed one of the executors of her will. To his appointment as Bishop of Oxford in 1750 was added the Deanery of St. Paul's. In 1758 he was raised to the See of Canterbury, in which capacity he performed the ceremonies of crowning and marrying King George III., having already baptised him when rector of St. James's. His rise, considering the many steps through which he passed, was one of almost unprecedented rapidity. Ordained in 1722, he was raised to the Primacy in 1758. Archbishop Secker died and was buried at Lambeth in 1768. He left large sums for charitable uses and books to the Lambeth Library. His chaplain and biographer, Dr. Porteus, describes him as tall

and comely, although in the early part of his life thin and consumptive. "The dignity of his form corresponded well with the greatness of his mind, and at all times inspired respect and awe. His countenance was open and ingenuous. It varied easily with his spirits and his feelings. It could speak dejection, and, on occasion, anger very strongly. But when it meant to show pleasure or approbation it softened with the most gracious smile, and diffused over his features the most benevolent and reviving complacency that can be imagined."

It is stated also that he was of very irritable temper, and, in order to guard himself against passion, he made it a rule always to speak in a very slow and measured tone.

Purchased by the Trustees, November 1890. (850.)

Standing figure to below the waist, in clerical dress, face three-quarters to the left.

Dimensions.—2 ft. 6 ins. by 2 ft. 1 in.

JOHN SELDEN. 1584-1654.

Painter unknown.

Of Selden, his friend Ben Jonson was wont to say that he was "Monarch in letters." In the same strain Anthony à Wood declares that "he was usually styled the great Dictator of learning of the English nation. He was a great Philologist, Antiquary, Herald, Linguist, Statesman, and what not."

Selden was born at Salvington, near Worthing. He was educated at Chichester, and at Hart Hall, Oxford. His legal studies commenced at Clifford's Inn, but in 1604 he removed to the Inner Temple, where he was called to the bar. His treatise upon "Titles of Honour" appeared in 1614, and his "History of Tythes" in 1618. In later years Selden was distinguished among the opponents of King Charles's Government, and on the dissolution of Parliament in 1629 he was committed to the Tower. From thence he was removed to the rules of the King's Bench. He obtained his liberty in 1634. After this period his opinions became more favourable to the Court, and he dedicated to the King his work, entitled "*Mare Clausum*," written in opposition to Grotius. He died at his house in Whitefriars, and was buried in the Temple Church.

Purchased by the Trustees, May 1859. (76.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 5 ins. by 2 ft.

ANTHONY ASHLEY-COOPER, FIRST EARL OF SHAFTESBURY.
1621-1683.

Painted by John Greenhill.

Statesman. Born at Wimborne St. Giles, Dorsetshire; son of Sir John Cooper, Bart.; studied at Exeter College, Oxford; and in 1638 became a student of law at Lincoln's Inn. His zealous services towards the Restoration in 1660 were rewarded by the King with the governorship of the Isle of Wight, and elevation to the peerage as Lord Ashley of Wimborne St. Giles. In 1672 he was raised to the further rank of Earl of Shaftesbury, and to the post of Chancellor. Dryden's fine character of him as a judge, in his "Absalom and Achithopel," is familiar to every reader of English poetry:—

"In Israel's courts ne'er sat an Abethdin
With more discerning eyes, or hands more clean;
Unbribed, unsought, the wretched to redress,
Swift of despatch, and easy of access."

His versatile but always most able and active politics were conspicuous in nearly all the transactions of this reign. Finding himself unable to make any further stand against the Court, Shaftesbury fled to Holland, and died at Amsterdam.

Walpole mentions in his "Anecdotes of Painting," that the Earl, when Chancellor, went to Verelst, to have his portrait painted; but being disgusted by his rudeness, sat to Greenhill instead.

Purchased by the Trustees, February 1859. (66.)

To the waist, face three-quarters to the right.

Dimensions.—3 ft. 11 ins. 2 ft. 5 ins.

RIGHT HON. ANTHONY ASHLEY-COOPER, SEVENTH EARL OF
SHAFTESBURY, K.G. 1801-1885.

Painted by George Frederick Watts, R.A.

Philanthropist and social reformer, lineal descendant of the first Earl of Shaftesbury, the member of the Cabal Ministry in the reign of Charles I. Born in London, and eldest son of the sixth Earl. Educated at Harrow, where he first made up his mind to devote his life to philanthropy, and Christ Church, Oxford, where in 1882 he obtained a first class in Classics. He was returned, as Lord Ashley, M.P. for Woodstock in 1826, and supported the Governments of Liverpool and Canning. In the

Administration of the Duke of Wellington he was Commissioner of the Board of Control. Lord Ashley energetically promoted the cause of factory legislation to improve the condition of children and to relieve them from overwork. In 1844 the Ten Hours Bill was passed. This, and the exclusion of female labour and of boys under 13 years from mines, with incessant exertions on behalf of homeless and destitute children, was the great work of his life. His powerful appeal for the education of the children of the manufacturing districts was promptly responded to by the establishment of the Ragged School Union, of which he became the first president. Lord Ashley succeeded his father in the earldom in 1851. Lord Shaftesbury's activity in religious improvement was quite as beneficent as his labours for the social advancement of the masses. He was President of the Bible Society, of the Pastoral Aid Society, and many missionary undertakings of great importance were carried into effect chiefly through his powerful advocacy. One of his last appearances in public was at the Exeter Hall meeting held to celebrate the Luther tercentenary. He died at Folkestone.

Presented, December 1895, by the artist. (1012.)

Bust, face three-quarters to the right.

Dimensions.—1 ft. 11½ ins. by 1 ft. 7¼ ins.

ANOTHER PORTRAIT.

Plaster bust, modelled by Sir John Edgar Boehm, Bart., R.A.

Purchased by the Trustees, March 1891. (862.)

WILLIAM SHAKESPEARE. 1564-1616.

Attributed to John Taylor.

Born at Stratford-upon-Avon. Married at the age of eighteen, 1582, Anne Hathaway, of the neighbourhood of Stratford. In 1589 he was a joint proprietor in the Blackfriars Theatre, London. A mention of his play of "Hamlet" being performed occurs in 1589. In 1593 Shakespeare dedicated his poem of "Venus and Adonis" to the Earl of Southampton. The first printed play of Shakespeare was "Henry VI. (Part II.)" in 1594. A list of several of his plays was given by Francis Meres in 1598, omitting, however, "Hamlet," "Taming of the Shrew," "Henry V."

and "Othello." "Henry V." was produced in 1599. Unfortunately, with the exception of a few plays in quarto (now extreme rarities), no authorised edition of Shakespeare's plays was printed in his lifetime. His works were first published collectively in one folio volume in 1623, under the auspices of his brother managers and actors, Heminge and Condell. The frontispiece contains a portrait of the author, engraved by Droeshout. (See the following article marked (a.))

In his own plays Shakespeare used to perform the parts of the Ghost in "Hamlet," and Old Adam in "As you like It." He died and was buried at Stratford-upon-Avon.

This picture has in recent times been known as

THE CHANDOS PORTRAIT.

"The Chandos Shakespeare was the property of John Taylor, the player, by whom or by Richard Burbage it was painted. The picture was left by the former in his will to Sir William Davenant. After his death it was bought by Betterton, the actor, upon whose decease Mr. Keck, of the Temple, purchased it for 40 guineas, from whom it was inherited by Mr. Nicoll, of Michenden House, Southgate, Middlesex, whose only daughter married James Marquis of Caernarvon, afterwards Duke of Chandos, father to Anna Eliza, Duchess of Buckingham."

The above is written on paper attached to the back of the canvas.

The history of this picture will also be found, on the authority of Horace Walpole, in Granger's Biographical History, vol. i., page 310, note edition 1824. Its authenticity, however, has been doubted in some quarters.

Purchased at the Stowe sale, September 1848, for 355 guineas, by the Earl of Ellesmere, and presented by him to the nation, March 1856. (1.)

Bust, face three-quarters to the left.

Dimensions.—1 ft. 10 ins. by 1 ft. 5½ ins.

(a.) ANOTHER PORTRAIT.

Engraved by Marten Droeshout.

The spikes seen on the flat part of the band or collar, as if issuing from the cheeks, appear conspicuously also in Marshall's engraving prefixed to Shakspeare's "Poems," 1640.

This was executed in London for the title page to the first folio edition of Shakspeare's plays, and published 1623, seven years after his death.

The lines facsimilied with a pen under the portrait in the Gallery are, in the book itself, printed on the opposite page.

They show that the friends and contemporaries of Shakspeare accepted the likeness as satisfactory.

A portrait in oils, similar to this engraving, is in the Shakespeare Memorial Gallery at Stratford-upon-Avon.

Purchased by the Trustees, July 1864. (185.)

To the waist, face three-quarters to the left.

Dimensions.—11½ ins. by 6¼ ins.

(b.) ANOTHER PORTRAIT.

Cast of the face taken from the monument in the church at Stratford-upon-Avon, sculptured by Gerard Johnson.

Presented by Albert Way, Esq., F.S.A.

WILLIAM SHARP. 1749-1824.

Painted by James Lonsdale.

A line-engraver of the highest eminence. Born in London. Some of his principal works are "The Doctors of the Church," after Guido; "Portrait of John Hunter," after Sir Joshua Reynolds; the "Head of the Saviour crowned with thorns," after Guido; and "St. Cecilia," after Domenichino. He also engraved the "Three Views of the Head of Charles I.," after Vandyck; "The Sorties made by the Garrison of Gibraltar," after Trumbull; and the "Siege and the Relief of Gibraltar," after Copley. The plate of the "Three Marys," after Annibale Caracci, was left unfinished at the time of his decease. Sharp was given to visionary speculation and was a follower of Brothers the "prophet," and in after years also of Joanna Southcott. Of both these he made engravings. He died at Chiswick.

Purchased by the Trustees, January 1858. (25.)

Seated figure to below the knees, face three-quarters to the left.

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

WILLIAM PETTY, EARL OF SHELBURNE. *See* LANSDOWNE.

WILLIAM SHENSTONE. 1714-1763.

Painted by Edward Alcock.

Poet. Author of "The Schoolmistress," elegies and occasional poems. Born at Halesowen in Worcestershire, and

educated at Oxford. He devoted his life chiefly to the cultivation of his estate "The Leasowes," which was celebrated for its beauty. He died unmarried.

Purchased by the Trustees, June 1868. (263.)

Full-length standing figure, face three-quarters to the right.

Dimensions.—4 ft. 11 ins. by 3 ft. 3 ins.

RIGHT HON. ROBERT LOWE, VISCOUNT SHERBROOKE. 1811-1892.

Painted by George Frederick Watts, R.A.

Statesman. Born at Bingham, Nottinghamshire. Practised as a lawyer in New South Wales, 1842-1850. Entered Parliament as member for Kidderminster in 1852, and quickly found a place in the Government. Vice President of the Council of Education under Lord Palmerston. First member for the University of London. Chancellor of the Exchequer under Mr. Gladstone in 1868, when he introduced, but failed to carry, his famous match-tax. Raised to the peerage in 1880.

Presented, December 1895, by the artist. (1013.)

Bust, face in profile to the left.

Dimensions.—2 ft. 6 ins. by 1 ft. 9 ins.

RIGHT HON. RICHARD BRINSLEY SHERIDAN, M.P. 1751-1816.

Drawn in crayons in 1788, by John Russell, R.A.

Politician, dramatist, wit, and orator. Born in Dublin and descended from a literary family. His father, Thomas Sheridan, was actor, lecturer, and grammarian; he wrote a life of Swift and compiled a pronouncing dictionary; Sheridan's mother composed an Oriental romance called "Nourjahad." Richard Brinsley was educated at Harrow School, and became a student of the Middle Temple, but was never called to the bar. In 1775 he produced his play of "The Rivals," and became a partner in Drury Lane Theatre by the purchase of Garrick's share of the patent. His other chief dramatic productions were "The Duenna" (1775), "The School for Scandal" (1777), and "The Critic" (1779). In 1780 Sheridan was returned to Parliament for Stafford and became a powerful speaker on the side of the opposition. In the Coalition Administration of 1783 he was appointed Secretary to the Treasury. Sheridan was closely allied with Burke and Fox, and was admitted to the companionship of the Prince of Wales. His famous speech relating to the

Begun at Oude, preparatory to the trial of Warren Hastings, was delivered in the House of Commons, 7th February 1787. On the death of Pitt, and under Lord Grenville ("All the Talents," 1806), Sheridan became for a short time Treasurer of the Navy; but from this period his powers declined, and his career ended in sickness, poverty, and neglect. He died in Savile Row, and was buried in Westminster Abbey.

Purchased by the Trustees, October 1881. (651.)

To the waist, face three-quarters to the right.

Dimensions.—Oval, 1 ft. 11½ ins. by 1 ft. 5½ ins.

For another portrait see COLLECTIVE PORTRAITS, page 455, THE INTERIOR OF THE HOUSE OF COMMONS, 1793.

ADMIRAL SIR CLOUDESLEY SHOVEL. 1650-1707.

Painted by Michael Dahl in 1702.

Born near Cley in Norfolk of obscure parents. He entered the navy as a cabin boy, under Sir Christopher Myngs, and rose by application and bravery to high command. Whilst lieutenant under Sir John Narborough, during an attack on Tripoli in 1674, he went ashore to negotiate with the Dey, who treated him with insolence, but he found an opportunity of observing the weak points of defences which enabled the fleet to destroy all the shipping in the harbour. For this service he was appointed to the command of a ship. He commanded the "Edgar" at the battle in Bantry Bay in 1689 for which he was knighted. In 1690 he became rear-admiral and conveyed the King and his army into Ireland. He was engaged in the battle of La Hogue and served under Sir George Rooke at Vigo and in the battle off Malaga. He performed a series of brilliant services, and was Rear-Admiral of England and commander-in-chief of the Mediterranean Fleet at the taking of Barcelona in 1705. In returning from an unsuccessful attack on Toulon he and his fleet were wrecked on the Scilly Islands, his body was washed ashore, stripped, and buried in the sand by some fishermen. A ring which they had stolen led to his identification, and his remains were brought to England and interred with great pomp in Westminster Abbey. His monument, censured by Addison in the Spectator for want of appropriateness, contains on the base a representation of the shipwreck in which he perished, with naval trophies. He married the widow of his early patron Sir John Narborough, by whom he left two daughters.

Purchased by the Trustees, 29th June 1888. (797).

Full-length standing figure in armour, face nearly in full.

Dimensions.—7 ft. 8½ ins. by 4 ft. 8 ins.

ANNE BRUDENELL, COUNTESS OF SHREWSBURY. Died 1702.

Painted by Sir Peter Lely.

Daughter of the Earl of Cardigan. Married to Francis, Earl of Shrewsbury. Notorious for her beauty and gallantries. Her husband having challenged George Villiers, second Duke of Buckingham, to a duel on her account, she is said to have held her lover's horse, attired like a page, and, her husband having fallen in the duel, to have resided with Buckingham at Cliefden. Hence Pope's lines:—

——— “Cliefden's proud alcove,
The bower of wanton Shrewsbury and Love.”

Purchased by the Trustees, February 1869. (280.)

Bust, face three-quarters to the left.

Dimensions.—2 ft. 5 ins. by 2 ft.

ELIZABETH HARDWICK, COUNTESS OF SHREWSBURY. 1520-1607.

Painter unknown.

Celebrated for her magnificence in building, and known in her day by the familiar appellation of “Bess of Hardwick.”

Daughter of John Hardwick, of Hardwick, in Derbyshire. She was four times married, and by each marriage greatly advanced her fortune and honour. She was wedded first to Robert Barley; secondly to Sir William Cavendish; thirdly to Sir William St. Lo; and fourthly to George Talbot, sixth Earl of Shrewsbury, whom she survived. Mary Queen of Scots was confided to her custody at Chatsworth in 1570. The Countess died at Hardwick Hall, and was buried at All Saints Church, Derby, where it is expressly recorded on her stately monument that she built the houses of Chatsworth, Hardwick, and Old-cotes.

This is an old copy from an original portrait on panel at Hardwick Hall.

Purchased by the Trustees, December 1865. (203.)

Half-length standing figure, face three-quarters to the left.

Dimensions.—3 ft. 2 ins. by 2 ft. 4½ ins.

SARAH SIDDONS. 1755-1831.

Painted about 1798 by Sir William Beechey, R.A.

By common consent the greatest tragic actress of this country. Sarah Kemble, sister of John Philip Kemble, was born at

Brecon, in South Wales. Her father introduced her when quite an infant upon the stage, and at the age of 13 she performed principally as a vocalist. When 17 she resided as companion and reader with Mrs. Greathead, of Guy's Cliff, Warwickshire; and in 1773 married Mr. Siddons, a young actor, with whom she returned to the stage. In 1775 she appeared in London as Portia in the "Merchant of Venice," when Garrick was the Shylock; but she had not sufficient opportunities for the display of her genius until her re-appearance at Drury Lane in 1782 as Isabella in the "Fatal Marriage." From that period she held command of the stage as "Tragedy Queen" during a career of 30 years, terminating by her retirement in 1812. Her principal parts were Lady Macbeth, Constance in "King John," Queen Catherine, and Lady Randolph in Home's tragedy of "Douglas." Mrs. Siddons died in London, and was buried in Paddington Churchyard.

This portrait was formerly in the possession of her nephew, Mr. Horace Twiss, author of the farewell address which she spoke on leaving the stage.

Presented by John T. Delane, Esq., July 1858. (50.)

Seated figure, to below the waist, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft.

(a.) ANOTHER PORTRAIT.

Painted by Sir Thomas Lawrence, P.R.A.

The great actress is represented as she used to appear when reading before Royalty and select assemblies of her friends. Mention will be found in Mrs. Delany's correspondence (under date May 1785) of Mrs. Siddons being summoned to read before their Majesties. A subsequent account is given by herself in a letter addressed to her personal friend, Mrs. FitzHugh, dated January 26th, 1813, describing how she read, on two occasions, before the Queen and Princesses portions of Shakspeare, *Paradise Lost*, Gray's *Elegy*, and *Marmion*.

This picture was presented to the National Gallery in 1843, by Mrs. FitzHugh, of Bannister Lodge, near Southampton.

Deposited, November 1883, by the Trustees and Director of the National Gallery. (698.)

Full-length standing figure, facing the spectator.

Dimensions.—8 ft. 2½ ins. by 4 ft. 8½ ins.

(b.) ANOTHER PORTRAIT.

Alto-relievo sculptured in marble by Thomas Campbell.

This sculpture was prepared as a mural monument for Westminster Abbey, but it was superseded by a full-length statue

wrought by the same hand, which now stands in the north transept of the Abbey.

Presented, May 1881, by James Thomson Gibson-Craig, Esq., of Edinburgh. (642.)

Dimensions.—3 ft. 10 ins. by 3 ft. 1½ in.

HENRY ADDINGTON, FIRST VISCOUNT SIDMOUTH. 1757–1844.

Painted in water colours in 1833 by George Richmond, R.A.

Statesman. Born at Reading. The son of an eminent physician, and thence, during his subsequent administration, often surnamed "the Doctor." Educated at Winchester School, and at Brasenose College Oxford. He first entered Parliament in 1783 as member for Devizes, and in 1789, through the friendship of Mr. Pitt, was elected to succeed Mr. Grenville as Speaker of the House of Commons. On the retirement of Mr. Pitt, he undertook the formation of a new ministry, and became First Lord of the Treasury. The Peace of Amiens was the most memorable event of his short administration. In 1804 Mr. Pitt resumed office, and in the ensuing year Mr. Addington was raised to the Peerage as Viscount Sidmouth. Subsequently he filled several other offices, especially that of Secretary of State for the Home Department, which he held from 1812 until 1822, when he retired from active life, and he died at the White Lodge, Richmond Park.

Presented, February 1857, by the Executors of Sir Robert Harry Inglis, Bart. (5.)

Small full-length figure, facing the spectator.

Dimensions.—1 ft. 11½ ins. by 1 ft. 3 ins.

For another portrait see COLLECTIVE PORTRAITS, page 459, THE HOUSE OF COMMONS in 1793.

ALGERNON SIDNEY. See SYDNEY.

RIGHT HON. SIR JOHN SINCLAIR, OF ULSTER, BART., LL.D.
1754–1835.

Painted by Sir Henry Raeburn, B.A.

Political economist and philanthropist. Born at Thurso Castle. Educated at Edinburgh. Extensively known as a patron and promoter of agricultural improvement. His writings were

numerous; the most important among them being "A Statistical Account of Scotland," and "History of the Revenue of Great Britain." In the counties of Ross and Caithness Sir John raised two battalions, of 1,000 men each, in readiness against the expected French invasion. He died at Edinburgh, and was buried at Holyrood Abbey.

Purchased by the Trustees, May 1877. (454.)

Seated figure to below the knees, face three-quarters to the left.

Dimensions.—4 ft. $\frac{1}{2}$ in. by 3 ft. 2 $\frac{1}{2}$ ins.

SIR HANS SLOANE, BART, P.R.S. 1660-1752.

Painted in 1736 by Stephen Slaughter.

A physician and collector of natural history. Born at Killileagh in Ireland. Settled in London in 1684. Went in 1687 to Jamaica as physician to the Duke of Albermarle, whence he returned with a rich store of plants. On being chosen secretary to the Royal Society in 1693, he revived the publication of their Transactions. He attended Queen Anne in her last illness. He was created a baronet in 1716, appointed Physician-General to the Army, and in 1719 was elected President of the College of Physicians. He succeeded Sir Isaac Newton in the chair of the Royal Society, 1727, and died at Chelsea, where he had formed a botanic garden. His chief work was the "History of Jamaica." Sir Hans Sloane was distinguished for his benevolence. His collection of curiosities was purchased by Parliament for the nation for the sum of 20,000*l.*, and became the foundation of the British Museum.

Transferred from the British Museum June 1879. (569.)

Half-length seated figure, face three-quarters to the right.

Dimensions.—4 ft. $\frac{1}{2}$ in. by 3 ft. 3 $\frac{1}{2}$ ins.

JOHN SMEATON, F.R.S. 1724-1792.

Painted probably by Rhodes.

Civil engineer. Was born at Austhorpe Lodge, near Leeds, his father being an attorney of that place. John Smeaton, who had early shown an aptitude for mathematical pursuits, commenced business as an instrument maker in Holborn. In 1753 he became a member of the Royal Society, and attracted the notice of the President, the Earl of Macclesfield, who recommended him to

the proprietors of the Eddystone Lighthouse as the best engineer whom they could employ to rebuild the wooden one that had recently been burnt. Smeaton's lighthouse, erected upon principles which have been explained by himself in a work published the year before his death, was completed in 1759. Among his numerous other undertakings may be mentioned the great canal in Scotland, and, his last public work, the harbour at Ramsgate. He died at his birthplace, to which he had retired during the last nine years of his life.

This picture was presented by Mrs. Dixon, the daughter of Smeaton, to the late Sir Richard Sullivan, Bart.

Purchased by the Trustees, June 1859. (80.)

To the waist, nearly facing the spectator.

Dimensions.—2 ft. 5 ins. by 2 ft. $\frac{1}{2}$ in.

BENJAMIN LEIGH SMITH, *see* page 474, ARCTIC PORTRAITS.

HENRY JOHN STEPHEN SMITH. 1826-1883.

Bust modelled in terra-cotta by Sir John Edgar Boehm, Bart., R.A.

Savilian Professor of Geometry at Oxford. Born in Ireland, and educated at Rugby and at Balliol College. In 1849 he gained a double first in classics and mathematics, and in 1861 succeeded Mr. Baden Powell as Professor of Geometry. In 1874 he became keeper of the University Museum. In pure mathematics Professor Henry Smith had acquired a European reputation. He was also distinguished by his wit and conversational powers.

Presented, May 1888, by J. E. Boehm, Esq., R.A. (787.)

JOHN SMITH. 1652-1742.

Painted in 1696 by Sir Godfrey Kneller.

An eminent mezzotinto engraver. Born at Daventry. Although his father was of the same profession, John was apprenticed to one Tillet, and acquired a knowledge of mezzotinto, a then newly discovered process of engraving, from Isaac Beckett and John Vandervaat. Smith soon became the first engraver of his day. Sir Godfrey Kneller took him into his house and employed him

in engraving his works. Smith's engravings are very numerous. He also engraved with great success after the old Masters, especially those of the Venetian School. He was buried in St. Peter's Church, Northampton. This picture was presented by the artist to the engraver.

Presented to the National Gallery by Mr. William Smith, F.S.A., in 1856.

Deposited by the Trustees and Director of the National Gallery, November 1883. (699.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 5 $\frac{1}{2}$ ins. by 2 ft. $\frac{1}{2}$ in.

JOHN RAPHAEL SMITH. 1752-1812.

Drawn in crayons by himself.

Painter and mezzotint-engraver. Born at Derby, son of a painter. Engraver to the Prince of Wales. Engraved many plates in mezzotinto after G. Morland. Drew well in black and red chalk, and painted portraits. Died at Doncaster.

Purchased by the Trustees, March 1895. (981.)

To the waist, face three-quarters to the right.

Dimensions.—10 ins. by 8 $\frac{1}{2}$ ins.

THOMAS SOUTHWOOD SMITH, M.C. 1790-1861.

Sculptured in 1856 at Florence by J. Hart.

Physician and author of "The Philosophy of Health."

"Ages shall honour, in their heart enshrined,
Thee, Southwood Smith—Physician of Mankind;
Bringer of Air, Light, Health into the home
Of the rich Poor of happier times to come."—LEIGH HUNT.

Presented, February 1872, by a committee of 92 noblemen and gentlemen. (339.)

WILLIAM SMITH. 1730-1819.

Painted in 1788 by John Hoppner, R.A.

An actor of considerable reputation, known, on account of his accomplishments and refined bearing, as "Gentleman Smith." Son of a London tradesman; educated at Eton and St. John's

Cambridge. He left college precipitately, and adopted the stage as a profession. Under the guidance of Barry and Mrs. Cibber, young Smith first appeared at Covent Garden in 1753, which theatre he quitted in 1774 to fulfil an engagement with Garrick at Drury Lane, where he remained till his retirement in 1788. He excelled in romantic and animated characters, especially Richard III., Hotspur, Falconbridge, and Kitely. Smith was the original Charles Surface in "The School for Scandal." He figures in "the Rosciad" of Churchill as—

"Smith the genteel, the airy, and the smart."

His first wife was the daughter of Viscount Hinchinbroke; his second brought him sufficient wealth to enable him to retire from the stage, and enjoy a country life at Bury St. Edmunds, where he died.

This picture was presented to the National Gallery in 1837 by Mr. Serjeant Taddy.

Deposited by the Trustees and Director of the National Gallery, November 1883. (700.)

To the waist, facing the spectator.

Dimensions.—2 ft. 5 ins. by 2 ft. $\frac{1}{4}$ in.

ADMIRAL SIR WILLIAM SIDNEY SMITH, G.C.B., K.S. 1765–1840.

Painted by John Eckstein.

The hero of Acre. Known as Sir Sidney Smith. Born in Westminster, he entered the navy as midshipman under Lord Rodney. At the age of 16 he was made a Lieutenant, and at 19 became Post Captain. He attached himself to the service of Sweden during her war with Russia, and was rewarded with the Order of the Sword for his gallantry. On the surrender of Toulon to Lord Hood in August 1793, Captain Smith was employed to destroy the French ships of war and stores that could not be removed. He was afterwards captured by the French and kept a prisoner for two years, when he contrived to escape. In 1798 he sailed in the "Tigre" for the Mediterranean, and from Constantinople proceeded to the relief of Acre, at that time besieged by Buonaparte, when his surprising energy and never-failing resources compelled the French to retreat. When Buonaparte quitted Egypt, Captain Smith negotiated with General Kleber for the evacuation of the country. At the battle of Alexandria, which proved fatal to Abercromby, he received a wound, and on his return to England was honoured by the Freedom of the City of London and a sword. In 1802 he entered Parliament as representative of Rochester, but in 1805 resumed active service, and was employed by Lord

Collingwood to harass the French in the kingdom of Naples, which they had recently conquered.

When in Paris in 1815 he was invested by the Duke of Wellington with the insignia of the Bath, and received for his services a pension of 1,000*l.* a year. He died in retirement at Paris.

Purchased by the Trustees, May 1890. (832.)

Full length, in naval uniform, standing in the breach of a wall of the city of Acre, face three-quarters to the left, the Turkish Governor seeking to pull him down from his dangerous position; the accessories all taken from nature.

Dimensions.—7 ft. 10½ ins. by 4 ft. 10 ins.

SIR JOHN SOANE, R.A. 1753-1837.

Painted by John Jackson, R.A.

A distinguished architect. He was born at Reading, and the son of a petty builder. Being admitted into the house of George Dance, the architect, in a very humble capacity, John Soane became his pupil, and, under the auspices of Mr. Holland, another architect, he studied at the Royal Academy, and obtained a travelling studentship. In Italy he met with Mr. Thomas Pitt, who procured him the appointment of architect to the Bank of England, which led to numerous lucrative employments. In 1802 Soane became R.A., and in 1806 Professor of Architecture, which appointment he retained to the time of his death. Upon his Museum in Lincoln's Inn Fields, which he endowed and bequeathed to the nation, Soane spent a large fortune. In 1831 he accepted the honour of knighthood in preference to a baronetcy which was offered to him.

Deposited by the Trustees and Director of the National Gallery November 1883. (701.)

Seated figure, to the waist, face three-quarters to the right.

Dimensions.—2 ft. 5½ ins. by 2 ft. ¼ in.

JOHN, LORD SOMERS, P.R.S. 1650-1716.

Painted by Sir Godfrey Kneller.

Lord Chancellor. Born at Worcester. Educated at Oxford and studied law at the Middle Temple. One of the counsel for the Seven Bishops in 1688. Appointed Lord Keeper in 1693, and Lord High Chancellor in 1697, on which occasion he was created Baron Somers of Evesham; but he was deprived of the Seal in 1700. He projected the Union between England and Scotland.

He occupied the chair of the Royal Society during five years, from 1698 to 1703. He was appointed Lord President of the Council in 1708, and died unmarried.

Presented, November 1877, by Earl Somers. (490.)

Half-length, face three-quarters to the left.

Dimensions.—2 ft. 11 ins. by 2 ft. 3 ins.

MARY SOMERVILLE. 1789-1872.

Drawn in chalks in 1848 by James Rannie Swinton.

Mathematician, astronomer, and author of various scientific works. Born in Scotland. Daughter of Vice-Admiral Sir William Fairfax. Her first husband was Samuel Greig, Captain and Commissioner in the Russian Navy. In 1812 she married secondly her cousin. William Somerville, a scientific traveller, and son of the Rev. Dr. Thomas Somerville. Her best known works are "The Mechanism of the Heavens" and "Physical Geography." She was elected an honorary member of the Royal Astronomical Society in 1835, and the Royal Society ordered her bust to be placed in their great room. She was also the recipient of an annuity from the Crown. She resided much abroad, and died at Naples. The published volume of her correspondence, extending over a period of 60 years, and edited by her daughter, includes the names of nearly all the most eminent philosophers and *literati* of Europe.

Bequeathed by her daughter and biographer, Miss Martha Charters Somerville, and received by the Trustees, September 1883. (690.)

Bust, face three-quarters to the left.

Dimensions.—1 ft. 11 ins. by 1 ft. 7½ ins.

SOPHIA, ELECTRESS OF HANOVER. 1630-1714.

Painted in the School of Honthorst.

Daughter of Frederick, King of Bohemia, and Elizabeth, daughter of James I. Born at the Hague. She married, in 1658, Ernest Augustus, Elector of Hanover, and was the mother of King George I. By the Act of Settlement she was declared heir to the English Crown in succession to Queen Anne, whom, however, she predeceased by a few weeks.

Purchased by the Trustees, February 1872. (340.)

To the waist, face three-quarters to the left.

Dimensions.—Panel, 2 ft. 3½ ins. by 1 ft. 11 ins.

SOPHIA DOROTHEA, QUEEN OF PRUSSIA. 1685-1757.

Painted, on copper, by Johann L. Hirschmann.

Princess Royal of England. Only daughter of King George I. and Sophia Dorothea of Zell. Born at Hanover. She married, in 1706, Prince Frederick William, afterwards King of Prussia, and became the mother of Frederick the Great.

Purchased by the Trustees, July 1877. (489.)

To the waist, facing the spectator.

Dimensions.—6½ ins. by 5¼ ins.

ELIZABETH VERNON, COUNTESS OF SOUTHAMPTON. Dates not known.

Painted by Paul Van Somer.

Fourth daughter of John Vernon, Esq., of Hodnet, in Shropshire, and niece of Walter Devereux, Earl of Essex. Married in 1598, Henry Wriothesley, third Earl of Southampton, the friend of Essex and patron of Shakespeare. She is mentioned in the "Sidney Papers," by Rowland White, as "the fair Mrs. Vernon." Her brother, Sir Robert Vernon, was created K.B. by Queen Elizabeth, and made Comptroller of Her Majesty's household. She survived her husband, who died in 1624, many years.

Transferred, June 1879, from the British Museum, to which it had been presented in 1758 by Dr. Gifford, as a portrait of Mary Queen of Scots. (570.)

Half-length, face three-quarters to the right.

Dimensions.—2 ft. 4¼ ins. by 1 ft. 7½ ins.

HENRY WRIOTHESLEY, THIRD EARL OF SOUTHAMPTON, K.G. 1573-1624.

Painted by Michiel Jansz van Miereveldt.

One of the most accomplished statesmen and courtiers of his day. He attached himself to the fortunes of the Earl of Essex, accompanied him in the expedition to Cadiz, 1596, and when Essex fell into disgrace with Queen Elizabeth, Southampton, as his friend and partisan, was committed to the Tower. Under James I. he was again committed to custody, in consequence of some altercation with the favourite Buckingham, and he died at last when engaged on a military expedition in Holland. His grandfather, the first Earl, was Lord Chancellor of Henry VIII., and his son became a zealous supporter of Charles I., and was

appointed Lord High Treasurer to Charles II. It is, however, as the patron of Shakespeare that the Earl of Southampton is especially to be remembered. It is stated, on the authority of Sir William Davenant, that Southampton made Shakespeare a present of 1,000*l.*, to enable him to complete a favourite purchase. The poet expressed his gratitude and regard in two dedications; the first, prefixed to his "Venus and Adonis," in 1593, the second to "Lucrece," in 1594.

Purchased by the Trustees, July 1858. (52.)

Half-length, in armour, face three-quarters to the right.

Dimensions.—2 ft. 10½ ins. by 2 ft. 2½ ins.

THOMAS WRIOTHESLEY, FOURTH EARL OF SOUTHAMPTON, K.G.
1607-1667.

Painted by Sir Peter Lely.

Lord High Treasurer. Son of Henry, third Earl. Educated at Eton and Magdalen College, Oxford. He attended Charles I. at Nottingham, Edgehill, and Oxford, and vainly endeavoured to establish peace between the king and the parliament. Southampton was one of the four noblemen permitted to follow the deceased monarch to the grave. He was a particular friend of Lord Chancellor Clarendon, and, at the Restoration in 1660, was appointed Lord High Treasurer, which office, notwithstanding his remonstrance against the prevailing system of trafficking for places and the proposed Bill for a so-called liberty of conscience, he retained to the end of his life. He was the father, by his first wife, of Rachel, Lady Russell.

Purchased by the Trustees, May 1883. (681.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 4½ ins. by 1 ft. 11½ ins.

ROBERT SOUTHEY, LL.D. 1774-1843.

Drawn in 1804 by Henry Edridge, A.B.A.

Poet Laureate. Born at Bristol; the son of a linendraper of that city. In 1788 he was sent to Westminster School, and he completed his education at Balliol College, Oxford. Subsequently he accompanied his uncle, the Rev. Herbert Hill, in a journey through part of Spain, and in a residence of half a year at Lisbon. Marrying early, he, in 1804, established himself at Keswick, in

Cumberland, where, in continued study and composition, he passed the remaining 40 years of his life. No man in our history has been more zealously devoted to literature, or has brought to it more rich and varied contributions. Within the limits of this notice it is only possible to enumerate his principal works. These were, in poetry, the epics "Joan of Arc," "Thalaba," the "Curse of Kehama," and "Roderick, the last of the Goths"; and in prose, the "History of Brazil," the "History of the Peninsular War," the "Life of Nelson," and the "Life of Wesley." His own Life and Correspondence, in six volumes, was published in 1849, by his son, the Rev. Charles Cuthbert Southey.

Purchased by the Trustees, February 1861, from the collection of Grosvenor Charles Bedford, Esq., Southey's friend, schoolfellow and correspondent. (119.)

Full-length seated figure, face three-quarters to the right.

Dimensions.—11 ins. by 8 $\frac{3}{4}$ ins.

(a.) ANOTHER PORTRAIT.

Painted, at the age of 22, by Peter Vandyke.

This was painted for Mr. Joseph Cottle, of Bristol, in 1796.

Purchased by the Trustees, March 1865. (193.)

Bust, face three-quarters to the right.

Dimensions.—1 ft. 9 $\frac{1}{2}$ ins. by 1 ft. 5 $\frac{1}{2}$ ins.

(b.) ANOTHER PORTRAIT.

Drawn, at the age of 22, by Robert Hancock.

This portrait was executed for Joseph Cottle, of Bristol, 1796, and engraved by R. Woodman for Cottle's "Reminiscences."

Purchased by the Trustees, May 1877. (451.)

Seated figure in profile to the left.

Dimensions.—6 $\frac{1}{2}$ ins. by 5 $\frac{1}{2}$ ins.

ANOTHER PORTRAIT.

*A marble bust (posthumous) sculptured in 1845 by
John Graham Lough.*

Modelled from portraits by Opie and Lane under the supervision of the poet's brother, Dr. H. H. Southey, and passed

to his daughter, Miss Emma Southey, of Greta Bank, Weybridge, by-whom it was bequeathed.

Accepted by the Trustees, 25th November 1890. (841.)

JOHN SPEED. 1542-1629.

Painter unknown.

Historian, compiler, and topographer. Born at Farrington, in Cheshire. He was brought up as a tailor, but through the generosity of Sir Fulke Greville was enabled to relinquish that occupation and qualify himself for the pursuit of literature, and the study of antiquities. He was a freeman of the Company of Merchant Taylors in London. In 1608 he published a work entitled "The Theatre of Great Britain." His "History of Great Britain," usually called his "Chronicle," richly adorned with seals, coins, and medals from the Cotton collection, was first published in 1611. His "Genealogies of Scripture," a set of tables of Scripture Genealogy, exhibited in the form of pedigrees, was bound up with all the early editions of the present version of the Bible. Granger says (vol. III., page 147) that "his History" was, in its kind, incomparably more complete than all the "histories of his predecessors put together." He was also author of "A Cloud of Witnesses." His monument, with his effigy to the waist, resting his right hand on a book, and his left on a skull, is on the south wall of St. Giles's, Cripplegate.

Transferred from the British Museum, June 1879. (571.)

To the waist, face nearly in profile to the right.

Dimensions.—1 ft. 10 ins. by 1 ft. 5 ins.

SIR HENRY SPELMAN. 1562-1641.

Painted probably by Paul Van Somer.

An eminent antiquary, born at Congham in Norfolk. Educated at Trinity College, Cambridge, and at Lincoln's Inn. In 1604, he served the office of high sheriff of Norfolk. Went to Ireland as one of the Commissioners for settling the titles of land in that country. He was appointed a Commissioner to inquire into the exaction of fees in the Courts and Offices of England, for which he received the honour of knighthood. His great work was his "Glossarium Archaeologicum," begun in folio 1626.

He was a fellow of the original Society of Antiquaries, and became the intimate friend of Camden, Cotton, and Speed.

Spelman devoted himself to the Antiquities of English law as deducible from original records. He also wrote a "History of Sacrilege," which was destroyed in the Fire of London.

He was buried in Westminster Abbey "with much solemnity," by order of Charles I.

Purchased by the Trustees, June 1894. (962.)

Bust, face three-quarters to the left.

Dimensions.—2 ft. 6 ins. by 1 ft. 10 ins..

JOHN CHARLES, EARL SPENCER, K.G. 1782-1845.

*Engraved from a medallion with the anaglyptograph by
A. R. Freebairn.*

Better known as Viscount Althorp. Educated at Harrow and Trinity College, Cambridge. First entered Parliament in 1802. Became the leader of the Whig Party, Chancellor of the Exchequer, and Leader of the House of Commons in 1830, and supported the Reform Bill. One of the chief promoters and President of the Royal Agricultural Society.

Presented, January 1896, by his niece, the Hon. Caroline Lyttelton. (102.)

Bust, profile to the left.

Dimensions.—8 ins. by 8 ins.

For another portrait, see COLLECTIVE PORTRAITS, page 459, THE HOUSE OF COMMONS in 1833.

JAMES, FIRST EARL STANHOPE. 1673-1721.

Painted by Sir Godfrey Kneller.

General. Son of the Hon. Alexander Stanhope, a distinguished diplomatist in the reigns of William III. and Anne, and grandson of Philip, first Earl of Chesterfield. Born at Paris. Commander of the British army in Spain during the latter years of the War of the Succession. In 1708 he reduced Port Mahon, annexing to our dominion the island of Minorca. On July 27th, 1710, he gained the victory of Almenara, when he slew in battle Amezaga, the General of the Spanish cavalry, and after reducing Saragossa led the Archduke Charles (or, as he was termed by the British

party, King Charles III. of Spain) in triumph to Madrid. But the spirit of the people in the Castilles proved altogether hostile, and General Stanhope, in conjunction with Marshal Staremberg, found it necessary to commence their retreat to Aragon in the midst of winter. In January 1711, Stanhope, being pursued and attacked by the French under the Duke de Vendôme, was compelled to surrender at Brihuega, and he remained in captivity until the conclusion of the Peace of Utrecht. During the reign of George I. he filled in succession the offices of Secretary of State and First Lord of the Treasury, and had the principal direction of foreign affairs, and he was still in office at the period of his early death. He was first raised to the peerage as Viscount Stanhope of Mahon in 1717, and was promoted to an earldom in the following year.

Presented, March 1857, by Earl Stanhope, P.S.A. (6.)

Half-length, face three-quarters to the right.

Dimensions.—3 ft. 8 ins. by 2 ft. 11½ ins.

CHARLES, THIRD EARL STANHOPE. 1753-1816.

Drawn in crayons in 1796 by Ozias Humphry, R.A.

Politician and patron of men of science. Educated at Geneva, and succeeded his father Philip, the second Earl, in 1786. He was distinguished by his independent views, great scientific attainments, and powers of invention. To the latter were due the first application of steam to navigation and the introduction of improvements in the art of printing and stereotyping which superseded all previous arrangements. The mechanical principle of the "Stanhope Press" is still dominant. He not only cultivated improvements in architecture and the useful arts, but extended his studies to music and the science of tuning, and conducted various original experiments in electricity. For his lordship's correspondence with the Board of Admiralty on the subject of steam navigation, dated December 1795, see the "Life of William Pitt," by Earl Stanhope, 1861, vol. II., page 397. He died at Chevening. Lady Hester Stanhope, one of his daughters by his first wife, a sister of the second Earl of Chatham, acquired celebrity from her long residence in Syria and her influence among the people.

Presented, November 1873, by Earl Stanhope, P.S.A. (380.)

To the waist, face three-quarters to the right.

Dimensions.—1 ft. 11 ins. by 1 ft. 7 ins.

PHILIP HENRY, FIFTH EARL STANHOPE, D.C.L., F.R.S., P.S.A.
1805-1875.

A marble bust, after Lawrence Macdonald.

Historian, politician, and essayist. Born at Walmer, and educated at Christ Church, Oxford. He became Viscount Mahon in 1816, and was elected in 1832 M.P. for Wootton Bassett, and afterwards for Hertford. His services to literature were very considerable, and his writings numerous. His earliest production was a "Life of Belisarius," in 1830. This was followed in 1832 by a "History of the War of Succession in Spain." His Life of Condé, "Essai sur la Vie du Grand Condé," was originally written in French, 1842, and his best known work, a "History of England from the Peace of Utrecht," was commenced in 1836. The "Life of the Right Hon. William Pitt," and the "Reign of Queen Anne" were published respectively in 1861 and in 1870. Lord Mahon was elected President of the Society of Antiquaries in 1846. He succeeded his father as Earl Stanhope in 1855. Having carried an address in the House of Lords, 4th March 1856, for the establishment of the National Portrait Gallery, he was at once appointed chairman of the Board of Trustees, and held that office till his death. He founded the Stanhope Prize for the study of modern history at Oxford, and in 1858 was elected Lord Rector of the University of Aberdeen.

The original bust, which is now at Chevening, was executed at Rome in 1854.

Presented by his son Arthur Philip, Earl Stanhope, F.S.A., May 1878. (499.)

ANOTHER PORTRAIT.

Medallion, in plaster, by Frederick Thomas.

A model in plaster on a reduced scale, of the medallion placed over the entrance doorway to the New National Portrait Gallery.

Presented, March 1894, by George Scharf, Esq., C.B., F.S.A. (955.)

ARTHUR PENRHYN STANLEY, D.D., DEAN OF WESTMINSTER.
1815-1881.

Full-length recumbent figure, modelled in plaster by Sir John Edgar Boehm, Bart., R.A.

Second son of Edward Stanley, Bishop of Norwich, and nephew of the first Lord Stanley at Alderley. Born at Alderley in

Cheshire. In 1829 he went to Rugby, where he was profoundly influenced by Dr. Arnold, whose life he wrote in 1844; Stanley gained a scholarship at Balliol, and a fellowship at University College, Oxford. In 1851 he was presented to a canonry at Canterbury, and produced his "Memorials of Canterbury Cathedral." In 1855 Dr. Stanley made a prolonged tour in the East, and published his popular work of "Sinai and Palestine." In 1862 he again visited Palestine as companion to the Prince of Wales, and in 1863 was appointed Dean of Westminster. Here he produced the "Historical Memorials of Westminster Abbey" (1867), and "Essays on Questions on Church and State from 1850 to 1870." Dean Stanley was appointed a trustee of the National Portrait Gallery in 1866, which office he retained to the period of his death.

Purchased by the Trustees, March 1891. (867.)

THOMAS STANLEY. 1625-1678.

Painted by Sir Peter Lely.

Scholar and author. Born at Cumberlow, in Hertfordshire; the son of Sir Thomas Stanley. Educated under the tuition of Fairfax, the translator of Tasso. In 1639 he entered Pembroke Hall, Cambridge, and took his degree in 1641. He published several original English and Latin poems, and translated various French, Italian, and Spanish poems into English; but his greatest work was his "History of Philosophy," "containing the lives, opinions, actions, and discourses of the philosophers of every sect." It was issued in folio, in three parts, from 1655 to 1662, and went through several editions. It was translated into Latin by Leclerc in 1690. His edition of the "Tragedies of Æschylus" with the Greek scholia and a Latin translation, published in 1664, folio, was one of the best that had at that time appeared.

Purchased by the Trustees, July 1868. (166.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

SIR GEORGE STAUNTON. *See* MACARTNEY.

REV. HENRY STEBBING, D.D. Died 1763.

Painted in 1757 by Joseph Highmore.

A learned divine, educated at Cambridge. Archdeacon of Wilts. Having greatly distinguished himself in the Bangorian controversy, as the opponent of Hoadly, he was appointed Chancellor of Salisbury by Bishop Sherlock. He also attacked Warburton's "Divine Legation of Moses." His other works were "Sermons on Practical Christianity," and "Polemical Tracts on the subject of Heresy," published at Cambridge in folio, 1727.

Transferred, June 1879, from the British Museum, to which it had been presented by his grandson, Henry Stebbing, Esq., in 1813. (572.)

Seated figure to below the knees, face three-quarters to the left.

Dimensions.—4 ft. 1½ in. by 3 ft. 3½ ins.

SIR RICHARD STEELE. 1671-1729.

Painted in 1712 by Jonathan Richardson.

Author. Born at Dublin, of English parents; educated at the Charterhouse, and then at Merton College, Oxford. He displayed an early talent for dramatic composition, but it was not till 1702 that his first successful comedy, "The Funeral, or Grief à la Mode," was produced. His most important writings, in conjunction with Addison, who had been his friend at school, were in the "Tatler," commenced in April 1709; the "Spectator," begun in March 1711; and the "Guardian," first published March 1713. In the last Parliament of Queen Anne, Steele had been elected member for Stockbridge, in Hampshire. From this seat he was expelled for his writings in the "Englishman" and the "Crisis." But on the accession of the House of Hanover he received the lucrative and sinecure appointment of surveyor to the royal stables of Hampton Court, and was again admitted into the House of Commons as member for Boroughbridge. He received the honour of knighthood the same year, 1715.

Purchased by the Trustees, March 1863. (160.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

RIGHT HON. SIR JAMES STEPHEN, K.C.B., LL.D. 1790-1859.

Marble bust by Baron Marochetti, R.A.

Permanent Under-Secretary for the Colonies and historian. Regius Professor of Modern History at the University of Cambridge. Author of "Essays in Ecclesiastical Biography," and other works.

Presented, January 1896, by his grandson, Sir Herbert Stephen, Bart. (1029.)

CATHERINE STEPHENS; AFTERWARDS COUNTESS OF ESSEX. 1794-1882.

Painted by John Jackson, R.A.

A celebrated vocalist, who first appeared in London on the operatic stage as Mandane in "Artaxerxes." She sang principally at the Ancient Concerts, and excelled in music of a pathetic character. In 1838 Miss Stephens married George Capel Coningsby, fifth Earl of Essex, and was left a widow in the following year.

Deposited November 1883, by the Trustees and Director of the National Gallery, where it formed part of the Vernon Collection. (702.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 6 ins. by 2 ft. 1 in.

GEORGE STEPHENSON. 1781-1848.

Painted by Henry W. Pickersgill, R.A.

Distinguished engineer. Born at Wylam, in Northumberland, the son of a colliery fireman. He was the first to apply the locomotive steam-engine to railways for passenger traffic. He patented his locomotive in 1815, and constructed the first railway, that between Liverpool and Manchester, which was opened in 1830. He was chief engineer to most of the lines of railway made during the succeeding ten years. He died at his seat at Tapton, in Derbyshire.

Purchased by the Trustees, July 1875. (410.)

Half-length seated figure, face three-quarters to the left.

Dimensions.—3 ft. 7 $\frac{1}{4}$ ins. by 2 ft. 10 ins.

ANOTHER PORTRAIT.

Marble bust sculptured in 1846 by Joseph Pitts.

Purchased by the Trustees, June 1863. (261.)

ROBERT LOUIS BALFOUR STEVENSON. 1850-1894.

Sketch, painted in one sitting, by William B. Richmond, R.A.

Novelist, essayist and poet. Born in Edinburgh. Author of various books and essays, romances and other works, including "Virginibus Puerisque," "Treasure Island," "New Arabian Nights," "Child's Garden of Verse," "Dr. Jekyll and Mr. Hyde," &c. His writings are remarkable for style, wit and humour. Died in Samoa, where he had settled.

Presented, January 1896, by the artist. (1028.)

Seated figure to the knees, face three-quarters to the left.

Dimensions.—2 ft. 5 ins. by 1 ft. 10 ins.

CAROLINE, LADY STIRLING-MAXWELL. 1808-1877.

Terra-cotta bust, modelled in 1873 by Francis J. Williamson.

Authoress, famous for her beauty and her wit. Known during the period of her literary career as the Hon. Mrs. Norton. Granddaughter of the Right Hon. Richard Brinsley Sheridan. Her first husband was the Hon. George Chapple Norton, brother of Lord Grantley; she married secondly, in 1877, Sir William Stirling-Maxwell, of Keir, Bart., and died June 15 in the same year. Her writings are numerous, among them "The Lady of La Garaye" and "Old Sir Douglas."

Presented by the artist, November 1884. (729.)

SIR WILLIAM STIRLING-MAXWELL, BART., K.T., M.P.
1818-1878.

Terra-cotta bust, modelled in 1873 by Francis J. Williamson.

The only son of Mr. Archibald Stirling, of Keir, and Elizabeth, daughter of Sir John Maxwell, Bart., of Pollock. Distinguished for his learning and liberal cultivation of art and literature especially in relationship to the Spanish peninsula. He was educated at Trinity College, Cambridge, whence he proceeded M.A. in 1843. His first published works, "The Annals of the

Artists of Spain, 1848, and "The Cloister Life of Charles V.," 1852, were the result of a long and searching inquiry in the libraries of Paris and the cloister of St. Juste. In 1852 he entered Parliament as member for Perthshire, and in 1865 succeeded his maternal uncle in the baronetcy of Maxwell of Pollock. He was chosen Lord Rector of St. Andrew's University in 1863, and of Edinburgh in 1871, and Chancellor of Glasgow University in 1875. In the following year he was distinguished by nomination as a Knight of the Thistle. Through his liberality in reproducing rare works of historical art, a superior taste for knowledge was fostered. He married, as his second wife, shortly before his decease, Caroline, daughter of Thomas Brinsley Sheridan, and widow of the Hon. George C. Norton. Sir William died at Venice. The closing years of his life were devoted to the preparation of a life of Don John of Austria, which was published after his death in magnificent form.

Presented by the artist, November 1884. (728.)

COLONEL CHARLES STODDART. 1806-1842.

A miniature. Artist unknown.

Murdered in Bokhara when on a Diplomatic Mission with Captain A. Conolly. (See Dr. Wolff's "Mission to Bokhara" in 1843-6. Published at Edinburgh 1852.)

Bequeathed November 1892 by Colonel Stoddart's sister, Miss Frances Agnes Stoddart. (931.)

Bust in uniform.

Dimensions.—2¼ ins. by 2¼ ins.

THOMAS STOTHARD, R.A. 1755-1834.

Painted in 1830 by James Green.

Born in London. Historical painter, chiefly, however, noted for ornamental decoration and illustrations for books. The mural paintings on the staircase of Burghley House may be cited as a specimen of his powers on a more extended scale; but his "Canterbury Pilgrims," his "Boadicea," and his illustrations to Rogers's Poems are perhaps the designs by which his highest popular reputation was attained.

Presented, February 1857, by J. H. Anderdon, Esq., who had purchased it at the sale of the collection of Mr. Samuel Rogers, May 1856. (2.)

Seated figure, to the waist, face three-quarters to the left.

Dimensions.—2 ft. 5 ins. by 2 ft.

WILLIAM SCOTT, LORD STOWELL. 1745-1836.

A marble bust, sculptured in 1824 by William Behnes.

One of the most illustrious members of the legal profession. Born at Heworth, on the Tyne; son of a coal-fitter at Newcastle, and elder brother of Lord Chancellor Eldon. He was educated at the Newcastle Royal Grammar School, and entered the University of Oxford in 1761. The following year he was admitted of the Middle Temple. He entered Doctors' Commons, and was called to the bar 1780. Having become a member of the famous Literary Club, he was on terms of close friendship with Dr. Johnson, and accompanied him on his journey towards the Hebrides from Newcastle to Edinburgh in 1773. He received the honour of knighthood in 1788. His superior powers led to numerous appointments, and among them may be named those of Judge of the Consistory Courts in 1788, Advocate-General, Vicar-General to the Archbishop of Canterbury, Master of the Faculties in 1790, and Judge of the High Court of Admiralty in 1798. He was elected member for the University of Oxford in 1801, and retained this seat till his elevation to the peerage in 1821.

Purchased by the Trustees at the sale of the Library of the College of Advocates, Doctors' Commons, April 1861. (125.)

STRATFORD CANNING, VISCOUNT STRATFORD DE REDCLIFFE, K.G. 1788-1880.

Painted by George Frederick Watts, R.A.

Diplomatist; for a long period known as Sir Stratford Canning. A cousin of the Prime Minister, George Canning. Born in London, and educated at Eton and King's College, Cambridge. In 1808 Canning was attached to Sir Robert Adair's special mission to Constantinople, and he was present at Vienna during the congress of plenipotentiaries in 1814. Ten years later he was sent to St. Petersburg to ascertain the intentions of the Czar with respect to Greece, and in 1841 succeeded Lord Ponsonby as ambassador at Constantinople, from which time he exercised a supreme influence over the councils of the Porte, and efficiently supported the British Government during the Russian War. On being raised to the peerage, in 1852, he assumed the title "de Redcliffe," in reference to his famous ancestor, William Canynge's foundation of St. Mary Redcliffe at Bristol. Lord Stratford was elected a Knight of the Garter in December 1869.

Presented by the artist, June 1883. (684.)

To the waist, face three-quarters to the left.

Dimensions.—1 ft. 11½ ins. by 1 ft. 7½ inches.

ANOTHER PORTRAIT.

A terra-cotta bust, modelled by Sir John Edgar Boehm, B.A.

Presented, May 1888, by the executors of Miss Mary Anne Talbot, through the Honourable R. Leslie Melville. (791.)

AGNES STRICKLAND. 1806-1874.

Painted in 1846 by J. Hayes.

Authoress of "*Lives of the Queens of England and Scotland.*" Daughter of Mr. Strickland of Boydon Hall, Suffolk, and wrote other works in conjunction with her sisters and brother.

Presented, March 1875, in accordance with her will, by her sister Mrs. Gwilym. (403.)

Half-length standing figure, facing the spectator.

Dimensions.—2 ft. 11½ ins. by 2 ft. 3¼ ins.

JOSEPH STRUTT. 1749-1802.

Drawn in crayons by Ozias Humphry, R.A.

Antiquary, painter, and engraver. Born at Springfield, in Essex. One of the first students in the schools of the Royal Academy. Author of "*The Regal and Ecclesiastical Antiquities of England*" (1773), "*Complete View of the Dresses and Habits of the People of England*" (1796), "*Sports and Pastimes of the People of England*" (1801), and a "*Biographical Dictionary of Engravers.*" Died in London. His unfinished romance, "*Queen Hoo Hall,*" was completed after his death by Sir Walter Scott.

Presented, May 1871, by Capt. H. J. Strutt. (323.)

To the waist, face three-quarters to the left.

Dimensions.—1 ft. 7½ ins. by 1 ft. 5 ins.

JAMES STUART. 1712-1788. AND HIS SECOND WIFE ELIZABETH. 1762-1799.

Miniatures on ivory; painter unknown.

Architect; author of the "*Antiquities of Athens,*" and the first of modern times to introduce a knowledge of the true Greek

architecture to the west of Europe. Hence his frequent designation of "Athenian" Stuart. The death of his father, a mariner, left him at a very early age the sole support of a mother and large family, whom he maintained principally by painting ladies' fans. In 1742, however, he was enabled to visit Rome, where he resided for seven years. During that time he painted industriously, and studied languages and antiquities at the Propaganda; and in 1750, under the patronage of the reigning pontiff, Benedict XIV., he published an essay at Rome, "De Obelisco Cæsaris," &c. Being encouraged by numerous friends and subscribers, Stuart and his friend Revett determined to explore the almost forgotten ruins of Athens. They reached their destination in 1751, and remained in Greece till the close of 1753, returning to England in 1755. Only the first volume of the "Antiquities" was published (1762) during Stuart's lifetime. The subsequent volumes, edited by Newton and Reveley, appeared in 1790 and 1794.

Presented, November 1858, by his son, Lieut. James Stuart, R.N. (55.)

Busts, nearly in profile.

Dimensions.— $2\frac{1}{2}$ ins. by 2 ins.

STUART. *See respectively under* CHARLES, HENRY, JAMES, AND YORK.

SIR JOHN SUCKLING. 1609-1641.

Painted by Theodore Russel, after Van Dyck.

Poet and courtier. Distinguished by his brilliant and ready wit. Son of the Comptroller of the Household to James I. Educated at Cambridge. Served abroad in the wars of Gustavus Adolphus. He sat in the Long Parliament and endeavoured to procure the escape of Strafford from the Tower of London. He raised a magnificently accoutred troop of horse, which, however, proved deficient in valour, for the King's service in Scotland. He was one of the first professed admirers of Shakspeare. The well-known song, "Why so pale and wan, fond lover?" is typical of his compositions. He died at Paris.

Purchased by the Trustees, May 1877. (448.)

To the waist, face three-quarters to the left.

Dimensions.—Panel, 1 ft. $1\frac{1}{2}$ ins. by 11 ins.

CHARLES BRANDON, DUKE OF SUFFOLK, K.G. 1484 ?-1545.

Painter unknown.

The chosen companion of Henry VIII. in early life, and husband of his sister Princess Mary, widow of Louis XII., King of France. His father, William Brandon, had attended Henry VII. when in exile; was standard bearer, on the side of Lancaster, at Bosworth Field, and slain there by the hand of King Richard. Charles Brandon was created K.G. in 1513, and after the expedition of Therouanne and Tournay was elevated to the peerage as Viscount L'Isle. In the following year he became Duke of Suffolk. In 1517, with the full approval of the Kings of England and France, he wedded Mary the Queen Dowager of France, whom he survived. She was his third wife. At the tournament which he held at his wedding, he adopted the following motto, the trapping of his horse being half cloth of gold and half frieze:—

“ Cloth of gold do not despise,
Tho' thou art matcht with cloth of frieze;
Cloth of frieze, be not too bold,
Tho' thou art matcht with cloth of gold.”

Brandon attended his Royal Master at the celebrated “ Field of the Cloth of Gold ” in 1520. Three years later he invaded France with a force of 12,000 men. He opposed the Northern rioters in 1536, and reduced Boulogne in 1544.

Purchased by the Trustees, February 1879. (516.)

Half-length seated figure, facing the spectator.

Dimensions.—2 ft. 10 ins. by 2 ft. 4½ ins.

HENRY GREY, DUKE OF SUFFOLK, K.G. Died 1554.

Painted by Joannes Corvus.

Father of Lady Jane Grey. Son of Thomas Grey, Marquess of Dorset. Married Lady Frances Brandon, daughter of Charles, Duke of Suffolk and Princess Mary, daughter of Henry VII. On the death of Edward VI. he proclaimed his daughter Queen, for which he was imprisoned in the Tower, but after a brief confinement was released. He soon afterwards joined Sir Thomas Wyatt's rebellion, and again proclaimed Lady Jane Queen. This resulted in the execution of the latter and her husband Lord Guildford Dudley, and the Duke himself was beheaded on Tower Hill.

Purchased by the Trustees, July 1867. (247.)

Half-length standing figure, face three-quarters to the right.

Dimensions.—3 ft. 1½ ins. by 2 ft. 2½ ins.

ANNE CHURCHILL, COUNTESS OF SUNDERLAND, 1683-1716.

Painted by Sir Godfrey Kneller.

Second daughter of John Duke of Marlborough and second wife of Charles third Earl of Sunderland, the statesman and diplomatist, Lord Lieutenant of Ireland, and first Lord of the Treasury. From Lady Anne are descended the present Duke of Marlborough, and the present Earl Spencer.

Presented, December 1888, by the Earl of Chichester. (803.)

Half-length seated figure, facing the spectator.

Dimensions.—4 ft. 1 in. by 3 ft. 3½ ins.

HENRY HOWARD, EARL OF SURREY, K.G. 1516-1547.

Painter unknown.

Poet and soldier. Eldest son of Thomas, third Duke of Norfolk, the Lord Treasurer of England, and Elizabeth, daughter of Edward Stafford, Duke of Buckingham. He was brought up as companion to Henry Fitzroy, Duke of Richmond, the natural son of Henry VIII., after whose death he travelled in Germany and Italy. At Florence he proclaimed the beauty of "the fair Geraldine," a daughter of the Earl of Kildare, and fought in her honour according to the ancient laws of chivalry. In May 1540 he distinguished himself at a tournament held at Westminster. In 1542 he served in the army against the Scots, and in 1544 was chosen to head the forces sent to invade France, and appointed Governor of Guisnes and Boulogne. He suddenly lost the King's favour, was superseded by the Earl of Hertford, and, after a hurried trial, was beheaded on Tower Hill. Besides his well-known love verses, Surrey made a translation of two books of Virgil's *Æneid*, which is the earliest specimen of blank verse in the English language.

Presented, May 1880, by Thomas Stainton, Esq. (611.)

To the waist, face three-quarters the left.

Dimensions.—Panel, 1 ft. 3½ ins. by 10½ ins.

H.R.H. AUGUSTUS FREDERICK, DUKE OF SUSSEX, K.G.
1773-1843.

Painted at Rome about 1798 by Guy Head.

Sixth son of King George III. Born at Buckingham House, St. James's. He completed his education abroad at the

University of Göttingen, after which he travelled in Italy, and there, at Rome, before coming of age, and in disregard of the Royal Marriage Act, wedded the Lady Augusta Murray, daughter of John, 5th Earl of Dunmore. His early adoption of liberal politics debarred him from receiving profitable appointment from the Crown, and it was not till November 1801 that he was created by patent Baron Arklow, Earl of Inverness, and Duke of Sussex. He zealously advocated the advancement of education, parliamentary reform, abolition of the slave trade, and the removal of the civil disabilities of Dissenters and Jews. His Royal Highness was President of the Society of Arts and a Vice-President of the Literary Fund. In 1830 he became President of the Royal Society. The magnificent library which he had formed at Kensington Palace was dispersed after his death. By his own desire his remains were deposited in the public cemetery at Kensal Green.

Bequeathed by Lord Hatherley, and accepted by the Trustees, October 1881.

To the waist, face three-quarters to the right.

Dimensions.—3 ft. 1½ in. by 2 ft. 7½ ins.

ANOTHER PORTRAIT, AT A MORE ADVANCED AGE.

Medal by W. J. Watson.

THOMAS RADCLIFFE, THIRD EARL OF SUSSEX, K.G. 1526?-1583.

Painter unknown.

Ambassador from Queen Mary to the Emperor Charles V. to negotiate the articles of her marriage with Philip II. As Lord Fitzwalter he was Lord Deputy and Lord Lieutenant of Ireland, 1557 and after succeeding to the Earldom of Sussex, again in 1560; Lord President of the North in 1568; and Lord Chamberlain from 1572 to the time of his decease. He was the avowed rival of Robert Dudley, Earl of Leicester, and distinguished both as courtier and scholar.

Purchased by the Trustees, July 1870. (312.)

To the waist, face three-quarters to the right.

Dimensions.—1 ft. 10½ ins. by 1 ft. 8 ins.

GEORGE GRANVILLE LEVESON-GOWER, FIRST DUKE OF SUTHERLAND, K.G. See COLLECTIVE PORTRAITS, page 487, PATRONS AND LOVERS OF ART.

HARRIET ELIZABETH GEORGIANA HOWARD, DUCHESS OF SUTHERLAND. 1806-1868.

An original model by Matthew Noble.

Third daughter of George, Earl of Carlisle. Married 1823 to Earl Gower, who, in 1839, on the death of his mother, became Duke of Sutherland. The Duchess of Sutherland repeatedly held the office of Mistress of the Robes to Queen Victoria from the period of Her Majesty's accession until the death of the Duke in February 1861. The Duchess was honoured with the intimate friendship of the Sovereign, and was distinguished by her liberal encouragement of the fine arts, and by her exertions for the advancement of civil and religious liberty. Her portrait as Countess Gower, with her infant daughter, afterwards Duchess of Argyll, on her lap, painted in 1828, is considered one of Sir T. Lawrence's best works.

Presented, December 1888, by the sculptor's widow. (808.)

JONATHAN SWIFT, D.D. 1667-1745.

Painted by Charles Jervas.

Divine, satirist, and one of the chief masters of English prose. Born at Dublin and educated at Trinity College. Became secretary to Sir William Temple; but seceded from the Whigs, and in 1713 was made Dean of St. Patrick's. His first political work was "A Tale of a Tub," published in 1704. The celebrated "Drapier's Letters" appeared in 1724, and "Gulliver's Travels" in 1727. In the latter part of his life his mental faculties entirely failed him.

Purchased by the Trustees, February 1869. (278.)

Dimensions.—4 ft. by 3 ft. 2 ins.

ALGERNON SYDNEY (OR SIDNEY). 1622-1683.

Painted in 1663 by Justus van Egmont.

A zealous republican. Second son of Robert, Earl of Leicester, who took him at an early age to Copenhagen and Paris. He signalised himself in Ireland as a military commander at the time when his father was appointed Lord Lieutenant in 1641. Became colonel of a regiment of horse in the army of the Parliament and Governor of Dublin, and was appointed one of the King's judges, but avoided taking an immediate share in his

condemnation. He retired to Penshurst, being opposed to the Government of Cromwell and his son Richard. Sydney went in 1659 as one of the commissioners to mediate between Denmark and Sweden, and in 1677 returned to England under a conditional pardon; but in 1683, being implicated in the Rye House Plot, was arraigned before the Chief Justice Jeffreys, and, under defective evidence, found guilty. He was beheaded on Tower Hill, 7th December, and suffered death with great firmness. The executioner asked Sydney when he laid his head on the block whether he would rise again: "Not till the general resurrection; strike on," was the characteristic reply. His "Discourses upon Government" were printed in 1698, folio, and in 1763, 4to.

Transferred from the British Museum, June 1879. (568.)

To the waist, face three-quarters to the left.

Dimensions.—1 ft. 5½ ins. by 1 ft. 2¼ ins.

ARCHIBALD CAMPBELL TAIT, D.D. 1811-1882.

Bust modelled in plaster by Sir John Edgar Boehm, Bart., R.A.

Born in Edinburgh. Educated at the High School and Academy at Edinburgh, and at the University of Glasgow. In 1830 he proceeded to Balliol College, Oxford. In 1842 he succeeded Dr. Arnold in the Head Mastership of Rugby School. During six years Dr. Tait held the Deanery of Carlisle, and in 1856 was Dr. Bloomfield's successor as Bishop of London. In 1862 he declined the Archbishopric of York, but accepted that of Canterbury in 1868. In 1867 Dr. Tait presided over the Pan-Anglican Synod held at Lambeth, the Church Congress at Croydon in 1877, and the Conference of Anglican Bishops at Lambeth in 1878.

Purchased by the Trustees, March 1891. (859.)

CHARLES, LORD TALBOT. 1684-1737.

Painted by Jonathan Richardson.

Lord Chancellor. A descendant of the first, and ancestor of the present, Earl of Shrewsbury. His father was Bishop of Durham. He studied at Oriel College, Oxford, and in 1701 was elected fellow of All Souls, and entered of the Inner Temple in 1707. On the accession of George I. he was returned to the

House of Commons as member for Tregony, and in 1717 received the appointment of Solicitor-General to the Prince of Wales. In 1733 the Great Seal was entrusted to him as Lord Chancellor, and he was raised to the peerage as Lord Talbot. His untimely death in 1737 was a matter of regret and concern to all parties, for all had appreciated his great talents, his rising fame, and his most winning gentleness of manners. Pope speaks of him as of one "unspoiled by wealth," and Thomson celebrates his memory in the following lines:—

"Placed on the seat of justice, there he reigned
In a superior sphere of cloudless day,
A pure intelligence. No tumult there,
No dark emotion, no intemperate heat,
No passion e'er disturbed the clear serene
That round him spread."

Presented by the Hon. Mrs. John Chetwynd Talbot, May 1858.
(42.)

Half-length standing figure, in robes, face three-quarters to the right.

Dimensions.—4 ft. 6 ins. by 4 ft.

SIR THOMAS NOON TALFOURD. 1795-1854.

Painted by Henry W. Pickersgill, R.A.

Judge, essayist, and dramatist. Born at Reading, and educated at the grammar school there under Dr. Valpy. He was called to the Bar at the Middle Temple in 1821, and became serjeant-at-law in 1833. In 1835 appeared his successful drama of "Ion," and in the same year he was elected M.P. for his native town. In Parliament he originated measures for the security of literary copyright. In 1849 he was appointed a justice of the Common Pleas. Talfourd published numerous essays and other works, including biographies of Charles Lamb and William Hazlitt. He died very suddenly, being struck with apoplexy while delivering his charge to the grand jury at Stafford on March 13, 1854.

Purchased by the Trustees, March 1876. (417.)

Seated figure to below the knees, facing the spectator.

Dimensions.—4 ft. 7½ ins. by 3 ft. 7½ ins.

SIR HENRY TAYLOR, K.C.M.G. 1800-1886.

Painted by George Frederick Watts, R.A.

Born at Bishop Middleham, co. Durham. In his early life was midshipman, critic, and dramatist; afterwards became a clerk in the Colonial Office. Author of "Philip van Artevelde," and other works in poetry and prose.

Presented, December 1895, by the artist. (1014.)

Half-length, facing the spectator.

Dimensions.—2 ft. by 1 ft. 8 ins.

ISAAC TAYLOR. 1787-1865.

A drawing by Josiah Gilbert.

Son of Isaac Taylor, engraver and Independent Minister. Born at Lavenham, Suffolk. Settled at Stanford Rivers, Essex, where he produced numerous works of an educational and philosophical nature, the best known of which are his *Stories of Enthusiasm, Fanaticism, and Spiritual Despotism*.

Presented, January 1892, by the artist. (884.)

Head, facing the spectator.

Dimensions.—1 ft. 9½ ins. by 1 ft. 4½ ins.

THOMAS TAYLOR. 1758-1835.

Painted by Richard Evans.

Known as the "Platonist." Translator of Plato, Pausanias, and Aristotle. Born in London, and educated at St. Paul's School; was for some years a clerk in Lubbock's Bank, and afterwards assistant-secretary to the Society for the Encouragement of Arts, Manufactures, and Commerce. During the latter part of his life he devoted himself entirely to translating the works of Greek authors.

Presented, July 1873, by George Scharf, Esq., F.S.A. (374.)

Seated figure, to the knees, facing the spectator.

Dimensions.—1 ft. 1 in. by 10½ ins.

GEORGE WATSON TAYLOR, M.P. *See COLLECTIVE PORTRAITS,*
page 467, PATRONS AND LOVERS OF ART.

RICHARD GRENVILLE, EARL TEMPLE, K.G. 1711-1779.

Painted in 1760 by William Hoare, of Bath, R.A.

Statesman. Eldest son of Richard Grenville, Esq., of Wotton, and Hester Grenville, Viscountess Cobham, who was created Countess Temple in her own right; brother of the Right Hon. George Grenville, M.P. He sat in Parliament as member for Buckingham from 1734 to 1752, when he succeeded to the peerage. He took a prominent part in political affairs, and was Lord Privy Seal in the administration of Lord Chatham. He died at Stowe.

Purchased by the Trustees, May 1868. (258.)

Seated figure, to below the knees, face three-quarters to the right.

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

ANNE CHAMBERS, COUNTESS TEMPLE. Died 1777.

Drawn in 1770 by Hugh Douglas Hamilton, R.H.A.

Daughter of Thomas Chambers, of Hanworth; married, 1737, Richard Grenville, Earl Temple, K.G. She was a highly accomplished lady, and a volume of her poems was printed at Strawberry Hill, in 1761.

Purchased by the Trustees, July 1867. (246.)

To the waist, in profile to the left.

Dimensions.—Oval, 9½ ins. by 7½ ins.

SIR WILLIAM TEMPLE, BART. 1628-1699.

Painted by Sir Peter Lely.

An eminent writer and diplomatist; the son of Sir John Temple, Master of the Rolls in Ireland. Born in London. He was first educated at Penshurst, and afterwards at Emmanuel College, Cambridge. His eminent talents for negotiation were shown in several important transactions, and above all in the celebrated triple alliance between England, Sweden, and Holland, which was concluded in 1668, and mainly due to his energy,

judgment and address. Twice in his life he refused the great office of Secretary of State. He rather chose to pass his time at his country seat of Moor Park, in Surrey, applying himself in part to horticultural improvement, and in part to literary studies. Dr. Johnson observes of his compositions that Sir William Temple was the first writer who gave cadence to English prose. His works have been published in 2 vols., folio, 1731, and in 4 vols., folio, 1814. His letters were edited by Swift, of whom he had been the first patron. He died at Moor Park.

Purchased by the Trustees, August, 1862. (152.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 4 ins. by 1 ft. 11½ ins.

ALFRED, FIRST LORD TENNYSON. 1809-1892.

A chalk drawing from the life by M. Arnault, a French artist.

Poet laureate. Born at Somerby in Lincolnshire. Published in 1827, with his brother, "Poems by Two Brothers." Afterwards published successive volumes of verse, including poems of very great merit, such as "In Memoriam," "Maud," "The Idylls of the King," etc., and dramas such as "Queen Mary," "Harold," etc. Buried in Westminster Abbey.

Presented, December 1894, by Emily, Lady Tennyson. (970.)

Half-length, face three-quarters to the right.

Dimensions.—1 ft. 8½ ins. by 1 ft. 4½ ins.

(a.) ANOTHER PORTRAIT. (970.)

A marble bust, copied by Miss Grant from the original, sculptured from life in 1857 by T. Woolner, R.A.

Presented, November 1893, by his son Hallam, Lord Tennyson, for whom the copy was made. (947.)

(b.) ANOTHER PORTRAIT.

Painted by George Frederick Watts, R.A.

Presented, December 1895, by the artist.

Half-length, facing the spectator.

Dimensions.—2 ft. by 1 ft. 8 ins.

CHARLES ABBOTT, LORD TENTERDEN. 1762-1832.

Painted by John Hollins, A.R.A., after William Owen, R.A.

Judge. Born at Canterbury, the son of a hairdresser, and educated at the grammar school in that city, and at Oxford. He

was called to the bar at the Inner Temple in 1796, and was much employed as Counsel for the Crown in State prosecutions. In 1801 he was elected Recorder of Oxford, and in January 1816 accepted a judgeship in the Court of Common Pleas. Three months later he became Chief Justice, and fulfilled the duties of that office with much ability and distinction until his death. He was raised to the peerage in 1827.

Copied in 1850 from a picture painted when he was Chief Justice.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law, to whom it had been given by Lord Tenterden in 1850. (481.)

Seated figure to below the knees, in Judge's robes, face three-quarters to the left.

Dimensions.—4 ft. 7 ins. by 3 ft. 7 ins.

WILLIAM MAKEPEACE THACKERAY. 1811-1863.

A terra-cotta bust; moulded from a plaster model by Joseph Durham, A.R.A.

Satirist, novelist, and humourist. Born at Calcutta, and educated at the Charterhouse and Cambridge. He studied as an artist and for the law. Contributed various writings to "Frazer's Magazine." Among his principal works were "Vanity Fair" (commenced as a serial) in 1847, "Pendennis," 1848; "Esmond," 1852; "The Newcomes," 1853; "The Virginians," 1857. His "English Humourists" and "The Four Georges" were delivered as lectures in England and in the United States of America. In 1860 he became editor of the "Cornhill Magazine," in which appeared the "Adventures of Philip." He died at Kensington, and was buried at Kensal Green.

Presented, March 1878, by Messrs. Henry Graves & Co., Pall Mall. (495)

(a.) ANOTHER PORTRAIT.

Painted by Samuel Laurence.

This portrait corresponds with the finely finished crayon drawing presented by Thackeray to Sir Frederick Pollock.

Purchased by the Trustees, July 1884, from the artist's studio, where it remained at the time of his death in February 1884. (725.)

Bust, nearly in profile to the right.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

(b.) ANOTHER PORTRAIT.

A bust, modelled by an Italian artist.

As a boy, at the age of 13 or 14.

Electrotyped from a cast in plaster, in the possession of his daughter, Mrs. Richmond Ritchie. The mould was taken at his mother's residence in Devonshire, when he was home for his holidays.

Presented, March 1881, by Leslie Stephen, Esq. (620.)

(c.) ANOTHER PORTRAIT.

A marble bust, sculptured by N. N. Burnard, an assistant of J. H. Foley, R.A.

Presented, May 1885, by Sir Theodore Martin, K.C.B. (738).

Dimensions.—Entire height 1 ft. 5 ins.

JAMES THOMSON. 1700-1748.

Painted in 1764 by John Patoun.

Poet. The son of a minister of the Church of Scotland; born at Ednam in Roxburghshire. First educated at the grammar school of Jedburgh, and afterwards at the University of Edinburgh. His first intention of entering holy orders was diverted by some encouragement from friends to cultivate poetry, and to try his fortune in London. On arriving there in 1726 he at once disposed of his manuscript poem of "Winter." Those of "Summer" and "Spring" were published in the two succeeding years. "Autumn," which completed the "Seasons," did not appear till 1730. Thomson travelled in Italy with the son of Lord Chancellor Talbot, and on his return published a poem upon "Liberty." His tragedy of "Tancred and Sigismunda" was produced in 1745. His latest poem was the "Castle of Indolence," and he died at Richmond in Surrey.

Presented by the grand-niece of the poet, Miss Bell, of Spring Hall, Coldstream, April 1857. (11.)

Bust, face three-quarters to the right.

Dimensions.—2 ft. 5 ins. by 2 ft.

JOHN THURLOE. 1616-1668.

Painted, probably, by William Dobson.

Secretary of State to Oliver Cromwell and to Richard Cromwell. Born at Abbots Roding, Essex. His collection of State Papers, which were first published in 1742, contain the most authentic records of affairs in England from 1638 to 1660.

Presented, March 1896, by William Henry Alexander, Esq. (1033.)

Standing figure to the knees, face three-quarters to the right.

Dimensions.—4 ft. 2 ins. by 3 ft. 4 ins.

EDWARD HOVELL, FIRST LORD THURLOW. 1732-1806.

Painted in 1805 by Thomas Phillips, R.A.

Lord Chancellor. Son of the Rev. Thomas Thurlow. Born at Little Ashfield, Suffolk, and educated at Canterbury and Caius College, Cambridge. He was called to the Bar at the Inner Temple in 1754, and elected M.P. for Tamworth in 1768. In Parliament he was an able and strenuous supporter of Lord North's policy towards the American colonists. He was appointed Solicitor-General in 1770, Attorney-General in 1771, and Lord Chancellor in 1778. He held the seals during the remainder of Lord North's administration, and after a brief retirement in 1783, during the existence of the Coalition Ministry, resumed office under Pitt; in 1792, in consequence of serious differences with the Prime Minister, he resigned the Chancellorship, and withdrew from public life. He died at Brighton.

Purchased by the Trustees, November 1867. (249.)

Seated figure to the waist, face three-quarters to the left.

Dimensions.—2 ft. 5 ins. by 2 ft.

ANOTHER PORTRAIT.

Painted probably by Richard Evans.

Unfinished study. Similar to a portrait at Windsor Castle, by Sir Thomas Lawrence.

Purchased by the Trustees, June 1874. (395.)

Bust, face nearly in full.

Dimensions.—2 ft. 1 in. by 1 ft. 9½ ins.

RIGHT HON. GEORGE TIERNEY, M.P. 1761-1830.

A marble bust, sculptured in 1822 by William Behnes.

Statesman. Born at Gibraltar. Of Irish extraction, and the son of a Spanish merchant. Mr. Tierney received his education at Eton and at Peterhouse, Cambridge, where he took the degree of LL.B. in 1784. He obtained a seat in the House of Commons for Colchester, 1788, respecting which there was considerable controversy. In 1796, at the dissolution of Parliament, he was invited to stand for Southwark, and after a determined opposition from Mr. Thellusson, a director of the East India Company, he carried the election. In the House of Commons, speaking with especial weight and knowledge on all questions of finance, Mr. Tierney became a frequent and applauded debater. During the Secession of Mr. Fox he was commonly considered as the leader of the scanty ranks of the remaining Opposition. In May 1798 an angry discussion having arisen between himself and Mr. Pitt, a duel ensued on Wimbledon Common, but neither party was wounded. In 1803 Mr. Tierney joined the administration of Mr. Addington as Treasurer of the Navy. In 1806 he also held office under Lord Grenville, and in 1827 under Mr. Canning, and he finally retired with Lord Goderich in January 1828. He died suddenly whilst seated in his library.

Presented, April 1864, by his son, George Tierney, Esq. (173.)

JOHN TILLOTSON, D.D. 1630-1694.

Painted by Mrs. Mary Beale.

Archbishop of Canterbury. Born at Sowerby, near Halifax; the son of a wealthy clothier, and brought up a strict Calvinist. He went to Clare Hall, Cambridge, where he became one of the fellows, and took his Master's degree in 1654. His first sermon, whilst he yet adhered to the Presbyterians, bears date 1661. He submitted to the Act of Uniformity, and was chosen Preacher to the Society of Lincoln's Inn. In 1672 he became Dean of Canterbury. Dr. Tillotson, together with Dr. Burnet, attended William, Lord Russell, on the scaffold in 1683. In 1689 he resigned the Deanery of Canterbury for that of St. Paul's, and on the deprivation of Sancroft was consecrated Archbishop of Canterbury, the ceremony taking place at Bow Church, May 1691. The first volume of his collected sermons was published in 1695, the fourteenth and last in 1704. They have enjoyed a high reputation, and been frequently reprinted.

Purchased by the Trustees, February 1860. (94.)

To the waist, in episcopal robes, face three-quarters to the left.

Dimensions.—2 ft. 11 ins. by 2 ft. 3 ins.

SIR NICHOLAS CONYNGHAM TINDAL. 1776-1846.

Painted by Thomas Phillips, R.A.

Judge. Born at Coval Hall, near Chelmsford, where his father was an attorney. Educated at Trinity College, Cambridge. He proceeded M.A. in 1802, and entered Lincoln's Inn. His knowledge of law and his reasoning talent procured him many pupils, among whom were Lords Brougham and Wensleydale. At the recommendation of the former he was selected in 1820 as one of the counsel for Queen Caroline. He was appointed by Lord Liverpool Solicitor-General in 1826, and knighted. In June 1829 he became Chief Justice of the Common Pleas, and presided over that court during the remainder of his life.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (482.)

Seated figure, in judge's robes, facing the spectator.

Dimensions.—4 ft. 7½ ins. by 3 ft. 7½ ins.

JOHN HORNE TOOKE. 1736-1812.

Painted by Thomas Hardy.

Politician and writer. The son of a poulterer, John Horne, in Newport Street, Soho. Educated at Westminster and Eton, and at St. John's College, Cambridge. He was ordained, in accordance with his father's wishes; but his own attachment to the law proved insuperable. Not only resigning a curacy which he held at Brentford, but renouncing holy orders, he began, in 1773, to study for the Bar. At this period he rendered important legal services to Mr. William Tooke in defending his estates at Purley, near Godstone, in Surrey, and being nominated his heir, assumed his family name. Horne Tooke was politically associated with Wilkes, and took a vehement part in discussing the American war. During an imprisonment for libel in 1777 he commenced a series of observations on certain grammatical points in the English language, which constituted the basis of his book entitled *Ερεα Πρεποερα*, and more commonly known as "The Diversions of Purley." This was published in two parts, the first in 1786, and the second in 1805. In 1794 Horne Tooke was arrested on a charge of high treason; and after a celebrated trial which lasted six days, and during which he distinguished himself by his quickness and presence of mind, he was acquitted. In 1801 he was, through the influence of Lord Camelford, returned to Parliament for Old Sarum; but in the ensuing session an Act was passed in reference to his case, disqualifying any one in holy orders from sitting in the House of Commons.

This excluded him from active politics, and he passed the remainder of his life in retirement at Wimbledon.

Purchased by the Trustees, May 1857. (13.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

GEORGE BYNG, FIRST VISCOUNT TORRINGTON, K.B. 1663-1733.

Painted by Jeremiah Davison.

Admiral. Born at Wrotham. He entered the navy as a King's letter boy in 1678, and became a captain 1688. Commanded the "Hope," 70-gun ship, in the battle off Beachy Head 1690, and the "Royal Oak" in 1692. He was promoted to the rank of rear-admiral 1703; commanded the attacking squadron at the capture of Gibraltar 1704, and a division of the fleet in the battle off Malaga, for which service he was knighted. He commanded the fleet at the taking of Alicant in 1706, and was admiral-in-chief at the important victory over the Spanish fleet off Cape Passaro, on the coast of Sicily, in 1718. He was raised to the dignity of baronet in 1715, and to the peerage as Viscount Torrington in 1721. His long and brilliant career in the naval service of his country was closed in the most honourable manner as the head of that profession at home, for he was First Lord of the Admiralty at the period of his death.

Presented by George, 7th Viscount Torrington, June 1857. (14.)

Full-length standing figure, in coronation robes, face three-quarters to the right.

Dimensions.—6 ft. 7 ins. by 4 ft. 8 ins.

GEORGE CAREW, EARL OF TOTNES. 1555-1629.

Painted by George Geldorp.

Son of George Carew, D.D., Dean of Exeter. He was appointed President of Munster in 1600, and suppressed the rebellion of the Earl of Desmond. He was created Earl of Totnes in 1626. The authorship of "Pacata Hibernia, or the History of the late Wars in Ireland," published in 1633, has been erroneously ascribed to him; it was compiled from his papers by his reputed son, Sir Thomas Stafford.

Purchased by the Trustees, July 1875. (409.)

Half-length standing figure, face three-quarters to the right.

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

SIR GEORGE TREBY. 1644-1700.

Drawn and engraved from the life in 1700 by Robert White.

Judge. Born at Plympton, Devonshire; educated at Exeter College, Oxford, and called to the Bar at the Middle Temple. In 1680 he was knighted and elected Recorder of London, but deprived of that office in 1685 for his vigorous defence of the City Charter when it was repudiated by the King. He was, however, restored by William III. He was one of the counsel for the Seven Bishops in 1688. In 1689 Treby became Solicitor-General, in the following year Attorney-General, and in 1692 was raised to the bench as Chief Justice of the Common Pleas, which position he held until his death. He died at Kensington, and was buried in the Temple Church.

Purchased by the Trustees, March 1881. (638.)

To the waist, in judge's robes, face three-quarters to the right.

Dimensions.—1 ft. 3½ ins. by 11½ ins.

JONATHAN TRELAWNEY, BISHOP OF BRISTOL. *See COLLECTIVE PORTRAITS, page 451, THE SEVEN BISHOPS.*

SARAH TRIMMER. 1741-1810.

Painted by Henry Howard, R.A.

Educational writer. Sarah, the daughter of Joshua Kirby, a painter and writer on perspective, was born at Ipswich. On arriving in London, she was introduced to Dr. Johnson, Hogarth, and Gainsborough. Miss Kirby afterwards resided at Kew with her father, when he became clerk of the works to the Palace. At the age of twenty-two she married Mr. James Trimmer of Brentwood. She wrote many popular works intended for the moral and religious instruction of the juvenile classes, and was an early supporter and promoter of Sunday Schools. Her principal literary works are "Sacred History, selected from the Scriptures," "The Guardian of Education," "An Easy Introduction to the Knowledge of Nature," "Help to the Unlearned," and "Family Sermons Selected." Mrs. Trimmer died 1810 and was buried at Ealing in Middlesex.

Purchased by the Trustees, May 1883. (796.)

Seated figure, to below the waist, face three-quarters to the left.

Dimensions.—2 ft. 11 ins. by 2 ft. 3 ins.

THOMAS WILDE, FIRST LORD TRURO. 1782-1855.

Painted by T. Y. Gooderson, after Sir Francis Grant, P.R.A.

Lord Chancellor. Born in London, the son of a solicitor, and educated at St. Paul's School; he practised as a solicitor for some years, and was called to the Bar in 1817. In 1821 he took part in the defence of Queen Caroline, and in 1831 entered Parliament as member for Newark. He was appointed Solicitor General in 1839, and Attorney General in 1841, and in 1846 was raised to the Bench as Chief Justice of the Common Pleas. In 1850 he became Lord Chancellor, but held that office only until February 1852, when Lord John Russell's government resigned. He was the author of various law reforms.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law, to whom it had been given by Lady Truro in 1851. (483.)

Seated figure to below the knees, face three-quarters to the right.

Dimensions.—4 ft. 7 ins. by 3 ft. 7 ins.

FRANCIS TURNER, D.D. Died 1700.

Painted probably by Mrs. Mary Beale.

Bishop of Ely. Nonjuror. Son of Thomas Turner, Dean of Canterbury. Educated at Winchester. Became Master of St. John's College Cambridge, 1670. In 1683 he was made Dean of Windsor, and promoted successively to the sees of Rochester and Ely. He was one of the Seven Bishops committed to the Tower in 1688. On the accession of William and Mary he declined in common with many others to take the oaths required by Act of Parliament, April 24, 1689, and was consequently deprived of his bishopric. He published "A Vindication of the late Archbishop Sancroft and his Brethren."

Transferred from the British Museum, June 1879. (573.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 5½ ins. by 2 ft.

For another portrait see COLLECTIVE PORTRAITS, page 451, THE SEVEN BISHOPS.

PATRICK FRASER TYTLER. 1791-1849.

Painted in 1845 by Mrs. Carpenter.

Historian. Son of Alexander Fraser Tytler, Lord Woodhouselee. Born at Edinburgh and educated at the High School

and University of that city. He studied for the law, but soon abandoned it and devoted himself to literature. He was the author of many valuable historical productions, the best known of which, the "History of Scotland," is a standard work. In 1844 he received a pension of 200*l.* a year in acknowledgment of his literary services.

Purchased by the Trustees, February 1867. (226.)

Half-length seated figure, face slightly to the left.

Dimensions.—2 ft. 11 ins. by 2 ft. 3½ ins.

SIR HENRY UNTON. Died 1596.

Painter unknown.

Statesman and soldier. Ambassador from Queen Elizabeth to Henry IV. of France. He was son of Sir Edward Unton (or Umpton), K.B., and grandson, on his mother's side, of Edward Seymour, the Protector Somerset. He was born at Wadley, near Faringdon, in Berkshire, and educated at Oriel College. Sir Christopher Hatton, Lord Chancellor, recommended him to Queen Elizabeth, who conferred knighthood on him in 1586, and sent him, in the quality of "Ambassador Liègers," to the King of France, where he behaved "stoutly" in defence of his royal mistress, by challenging the Duke of Guise in 1592. He corresponded freely with Lord Burghley on matters of diplomacy, and received instructions from the Queen herself. Soon after a prolonged audience which he had with Henry IV. at Coucy le Château, February 13, 1596, Unton was taken ill in the King's camp before La Fère, and died there March 23rd. His body was carried to Wadley and buried in Faringdon Church July 8th, where a sumptuous monument, as represented in the picture, was erected to his memory.

Description.—A large long panel picture, containing various scenes from his life. The portrait of Sir Henry is represented in the centre on a larger scale than any of the surrounding figures. He is seated, facing the spectator, with a table before him at which he is writing, in a black and gold academical gown with hanging sleeves over a black suit, and a large grey ruff many times folded, fitting close to his face. A cameo jewel displaying a profile of the Queen lies on the table, attached to a long gold chain which passes round his neck. His black eyes look full at the spectator; the complexion is fair, with very red cheeks, and he has a profusion of very dark brown hair concealing the ears. In the furthest extremities of the picture above are depicted the great luminaries of day and night. In the right-hand corner we see the sun with a full face richly gilded, dominating over the incidents of his life, to which this half of the picture is devoted. From this golden centre issue numerous fine gold lines, like rays, every one of which reaches a figure representing Sir Henry himself. In the upper left-hand corner the crescent moon, with a human profile in it, appears to shed influence over the funeral and monumental subjects occupying this half of the picture. On the extreme right, beneath the rays of the sun, we see the chamber of his birth. The lady herein depicted, the mother of Sir Henry Unton, was the eldest daughter of

the Protector, Edward Seymour, Duke of Somerset, uncle of Edward VI., and the widow of John Dudley, Earl of Warwick, son of the Duke of Northumberland. She was extolled by Thuanus for her poems on the death of Margaret, sister of Francis I. of France. *See* Ballard's "Learned Ladies." This chamber corresponds in position with that of the funeral monument on the opposite side of the picture. In the middle of the right-hand portion is seen very prominently a large dwelling-house, with staircase and various rooms, showing Unton at his wedding feast, with musicians, and mummers masked, ascending the stairs. In a separate room musicians are seated playing, Unton among them. In an apartment below, grave doctors wearing hats and gowns appear to be holding a discussion. That this is the family mansion is shown by the name "WADLIE," being inscribed on it in capital letters.

Round about the house, and in the far distance with still smaller figures, are depicted various scenes of his life when a student at Oxford, beyond a tract of

forest inscribed "WHIC WOD" (*sic*), and his travels to "VENIS,"

"PADDUA," across "Y ALPES" to the "LOW COUNTRIES" and "NIMINGGAN" (*sic*) to a large town with oriental buildings, inscribed "CUSHIA," perhaps intended for Coney, where he actually met Henri IV., and where he appears in arms and encamped for military service. He is stationed in "FRANCE," and appears on horseback with a trumpeter preceding him.

A large compartment next to the chief central portrait represents the chamber of death, with Sir Henry lying in bed, and physicians attending him during his last sickness. Below, with smaller figures again, is seen the hearse crossing the sea in a boat, and mourners traversing the road with a large cavalcade, again preceded by a trumpeter. From the chamber of death towards the chair of the central figure steps forth a skeleton holding an hour-glass and a dart. Along the bottom of the picture, below the central portion, passes a funeral procession with shields, escutcheons, and various insignia. They move to the left and enter a church with a tall, pointed steeple, which occupies a position in the left-hand portion of the picture corresponding with that of the house and wedding feast on the opposite side. Between the columns of the church are represented the mourners and numerous figures listening to a funeral sermon. A figure of Fame blowing a trumpet and holding forth a golden crown, hovers in the air above the roof of the church, and corresponds to the skeleton on the opposite side.

The numerous shields with armorial bearings have been portrayed with minute accuracy; but many of the inscriptions on tablets and long white scrolls have been so severely injured as now to be only partially legible.

Purchased by the Trustees, March 1884. (710.)

Dimensions.—5 ft. 2½ ins. by 2 ft. 4 ins.

JAMES USSHER, D.D. 1580-1656.

Painted at the age of 74 by Sir Peter Lely.

Archbishop of Armagh. Born at Dublin, and educated there at Trinity College. In 1601 he took holy orders, and visited England for the purpose of collecting books for the College library. In 1615 he was employed to draw up the Articles for the Irish Church, and in 1621 was consecrated Bishop of Meath. His abilities were highly valued by King James, by whom he was translated to the primacy of Ireland. At this time he held a disputation with Beaumont, a Jesuit, which had the effect of converting Lord Mordaunt to the Protestant religion. When the rebellion broke out in Ireland he was plundered of everything except his library. He quitted his native country in 1640 and

never saw it again. King Charles conferred on him the bishopric of Carlisle, but he resided principally at Oxford and preached frequently before the King. He declined to sit in the Assembly of Divines at Westminster in 1643. Three years later he took refuge in London with his friend, the Countess of Peterborough, and was chosen Preacher of Lincoln's Inn. He vainly endeavoured to assist the King in making a treaty with the Parliament at the Isle of Wight. He witnessed from a neighbouring house-top the last moments of King Charles on the scaffold, from the effects of which he never recovered. He died at Reigate, in Surrey, and was interred with great pomp, at Cromwell's expense, in Westminster Abbey. This funeral was the only occasion on which the liturgical service was heard within the Abbey during the Commonwealth. "He was tall and well shaped, and walked upright to the last."

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford. (574.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 5½ ins. by 2 ft. 1 in.

CAPTAIN GEORGE VANCOUVER, R.N. 1750-1798.

Painted probably by Lemuel F. Abbott.

Discoverer. Served as midshipman under Captain Cook, and was with him, February 1779, at the time of his death in Owyhee. After much active service in the West Indies, under Rodney, Vancouver was appointed in 1791 to command a voyage of discovery to ascertain the existence of any navigable communication between the North Pacific and Atlantic Oceans. He died at Petersham, where a tablet was erected to his memory by the Hudson's Bay Company. The well-known island on the north-western coast of America perpetuates his name.

Purchased by the Trustees, June 1878. (503.)

Half-length seated figure, face three-quarters to the right.

Dimensions.—3 ft. 8 ins. by 2 ft. 9 ins.

SIR HENRY VANE, The Younger. 1612-1662.

Painted by William Dobson.

Puritan. Son of Sir Henry Vane, of Raby Castle, Durham. Educated at Westminster School and Magdalen Hall, Oxford. At Geneva he first imbibed republican and puritanical principles. He visited New England, and for a while acted as Governor of Massachusetts. On his return, in 1639, he was associated with

Sir William Russell in the important and profitable office of Treasurer of the Navy, a post which he afterwards held alone. In the year following he was knighted, and elected a member of Parliament, when he and his father took a prominent part in the prosecution of Strafford. He was also violently opposed to Archbishop Laud. He went on behalf of the Parliament to Scotland to invite assistance against the King, and in 1643 became the "great contriver" and promoter of the Solemn League and Covenant, and in the following year was mainly instrumental in carrying the Self-denying Ordinance. Cromwell, to whom Vane was never reconciled, ejected him from the House in 1653 when the Long Parliament was dissolved. Clarendon admits his powers of discernment. Burnet described him as "a gloomy fearful man." After suffering imprisonment in Carisbrook Castle, he withdrew to Raby, and was living there at the time of the Restoration. He wrote some mystic books and had many fanatical followers. Without having taken any direct part in the death of the King, Vane was brought to trial, condemned and executed on Tower Hill. He was of a wild visionary temperament; but died with perfect serenity.

Transferred, June 1879, from the British Museum, to which it had been presented by Thomas Hollis, Esq. (575.)

Bust, face three-quarters to the right.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ ins.

HORACE, LORD VERE OF TILBURY. 1565-1635.

Painted by Michiel Jansz van Miereveldt.

Grandson of John, 15th Earl of Oxford, and younger brother of Sir Francis Vere. Born at Kirby Hall, in Essex. He served with his brother in the Netherlands, and had a considerable share in the victory of Nieuport, and also in the defence of Ostend. In the reign of James I. he commanded the forces sent to the assistance of the Elector Palatine, and effected a memorable retreat from Spinola, the Spanish General. He was present at the siege and surrender of Breda. He was the first person raised to the peerage by Charles I. For his splendid military services he was created, 24 July 1625, Baron Vere of Tilbury. His last important action was the siege of Maastricht, which was captured August 1632. He died suddenly whilst dining with Sir Harry Vane at Whitehall, and was buried, in the same monument with his brother Francis, in Westminster Abbey. At the time of his decease he was heir presumptive to the

Earldom of Oxford. His daughter Anne married the great General Sir Thomas Fairfax.

Purchased, June 1889, by the Trustees. (818.)

Half-length, in armour, face three-quarters to the right.

Dimensions.—2 ft. 10 ins. by 2 ft. 2 ins.

PETER VERMIGLI OR VERMILIUS (PETER-MARTYR). 1500-1562.

Painted in 1560 by Hans Asper.

A celebrated Protestant reformer; born of a distinguished Florentine family. He was educated for the cloister, and became one of the regular canons of St. Augustine. His conversion was effected at Naples, through the acquaintance with Juan Valdes, a Spaniard. On publicly avowing his new doctrine, he fled to Switzerland in 1542, and thence proceeded to Strasburg, where he was appointed Professor of Divinity. Being invited to England by Cranmer, he arrived in this country in 1547, and was graciously received by the new King, Edward VI. He was appointed lecturer upon the Holy Scriptures at Oxford, and became a Canon of Christ Church in 1551. On the accession of Queen Mary, he took refuge in Lambeth Palace, and soon after resumed his professorial chair at Strasburg. In 1556 he accepted the Professorship of Theology at Zurich, and accompanied Beza to the conference of Poissy, in France. Calvin, Bullinger, Melancthon, and Beza were in frequent correspondence with him. Peter-Martyr, as Vermigli is more generally called, died at Zurich. He was twice married.

Purchased by the Trustees, April 1865. (195.)

Half-length, face three-quarters to the right.

Dimensions.—2 ft. $\frac{1}{2}$ in. by 1 ft. 2 $\frac{1}{2}$ ins.

ADMIRAL EDWARD VERNON. 1684-1757.

Painted by Thos. Gainsborough, R.A.

Eminent naval commander. Son of James Vernon, Secretary of State; obtained great popular favour for the capture of Portobello with six ships in 1739, and the siege, though unsuccessful, of Cartagena in the following year. Died in Suffolk.

Purchased by the Trustees, November 1891. (881.)

Standing figure to the knees, face three-quarters to the right.

Dimensions.—4 ft. 2 ins. by 3 ft. 5 ins.

GEORGE VERTUE, F.S.A. 1684-1756.

Painted in 1758 by Jonathan Richardson.

Engraver and antiquary. Born in the parish of St. Martin-in-the-Fields, London. Practised engraving under Vander Gucht, and in 1709 began to work for himself. He attended Kneller's academy for the study of the human figure, 1711. Lord Somers engaged him to engrave a portrait of Archbishop Tillotson, and on the accession of George I., Vertue's engraving of that monarch acquired a considerable popularity. In 1717 he was appointed engraver to the Society of Antiquaries, and was indefatigable in his researches after authentic portraiture. Vertue was patronised by Frederick, Prince of Wales, and Robert, Earl of Oxford. His Set of 12 Poets, and his historical prints, together with the engravings of royal portraits and ancient monuments, executed for "Rapin and Tindal's History of England," are the works by which he is best known. He was buried in the cloisters of Westminster Abbey, where a tablet was erected to his memory. The famous work of Horace Walpole, "Anecdotes of Painting in England," was based entirely on notes that Vertue had collected with a view to publication, and which are now in the British Museum.

Transferred, June 1879, from the British Museum, to which it had been presented by his widow, 1775. (576.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft. ¼ in.

HER MAJESTY QUEEN VICTORIA.

A copy in water colours in 1883 by Julia J. G., Lady Abercromby; after the original portrait by Professor H. von Angeli, taken in 1875.

This picture was painted (with Her Majesty's special permission) for the National Portrait Gallery, and presented, November 1883, by Lady Abercromby, Lady-in-waiting to the Queen. (708.)

Standing figure to below the knees, facing the spectator.

Dimensions.—4 ft. 7¼ ins. by 3 ft. 1 in.

ANOTHER PORTRAIT.

Large plaster bust, modelled by Sir John Edgar Boehm, Bart., R.A.

Purchased by the Trustees, March 1891. (858.)

LIEUTENANT THOMAS WAGHORN, R.N., 1800-1850.

Painted by Sir George Hayter.

Born at Chatham. Entered the Navy, 1812. Discoverer of the overland route to India, of which he published an account in 1842. There is a monument to him on the Isthmus of Suez.

Bequeathed, 21st March 1895, by Mrs. Mary Venn Wheatley. (974.)

Half-length, face three-quarters to the right.

Dimensions.—2 ft. 6 ins. by 2 ft. 1 in.

WILLIAM WAKE, D.D. 1657-1737.

Supposed to be painted by Thomas Gibson.

Archbishop of Canterbury. Born at Blandford. Educated at Christ Church, Oxford. Rector of St. James's Westminster, 1694; Dean of Exeter, 1701; Bishop of Lincoln, 1705; and succeeded Tenison as Archbishop of Canterbury, January 1716. Author of "The Church of England and its Convocations," and several other theological works. Celebrated especially for his controversy with Bossuet, and his project of union between the English and Gallican Churches.

Purchased by the Trustees, November 1857. (22.)

Seated figure to below the knees, face three-quarters to the left.

Dimensions.—4 ft. 1 in. by 3 ft. 4 ins.

DR. WALKER, *see* page 474. ARCTIC PORTRAITS.

ROBERT WALKER. Died 1660.

Painted by himself.

An excellent portrait painter during the time of the Commonwealth. Nothing is known of his education, but he was contemporary with Van Dyck. Oliver Cromwell frequently sat to him. He was extensively employed by the Parliamentarians, in contrast to Dobson, who was attached to the Court at Oxford. Walker painted a portrait of John Evelyn, with a skull introduced, and this is recorded in Evelyn's Diary, July 1, 1648. He made an excellent copy of Titian's Venus, which the King valued highly. Walker died at Arundel House, in the Strand, where, after the decease of the Earl of Arundel, apartments had been assigned to him.

Purchased by the Trustees, June 1886. (753.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 5 ins. by 2 ft.

EDMUND WALLER. 1605-1687.

Painted by John Riley.

Poet and statesman. Born at Coleshill in Hertfordshire. The son of Robert Waller, of Agmondesham, in Buckinghamshire; nephew on the mother's side to John Hampden, and consequently related also to Oliver Cromwell. Waller was educated at Eton, and at King's College, Cambridge. He entered Parliament at a very early age. He was one of the commissioners sent from the Parliament to the King after the battle of Edgehill, in 1643. Subsequently he incurred the displeasure of his party, was sentenced to pay a fine of 10,000*l.*, and sent into exile, where he remained until Cromwell favoured his return. In 1654 he repaid the Protector's kindness by his famous Panegyric, and wrote a poem on his death. He returned to his allegiance on the Restoration, and addressed King Charles in a poem, entitled "To the King on His Majesty's happy return." In the Long Parliament of 1661, Waller sat for Hastings. He was a favourite both with Charles II. and his successor, and Burnet says of him, in the year 1675, "Waller was the delight of the House, and even at 80 he said the liveliest things of any among them." He died at Beaconsfield.

Purchased by the Trustees, May 1862. (1844.)

To the waist, face three-quarters to the right.

Dimensions.—1 ft. 8½ ins. by 1 ft. 4 ins.

SIR WILLIAM WALLER. 1597-1668.

Painter unknown.

A distinguished parliamentary general. Son of Sir Thomas Waller, Constable of Dover Castle. He was educated at Oxford, and served in the Netherlands. In the civil wars at home he was so uniformly successful as to obtain the name of "William the Conqueror," until the battles of Lansdown and Devizes, July 1643, and Cropredy Bridge, June 1644, when he was defeated. But at Alresford, in March 1644, he gained a signal victory over Lord Hopton and the Royalists. At the Restoration he was chosen one of the representatives for Middlesex. He wrote "Divine Meditations," and "A Vindication of his Conduct."

Transferred from the British Museum, June 1879. (577.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 3 ins. by 1 ft. 9 ins.

REV. JOHN WALLIS, D.D., F.R.S. 1616-1703.

After Sir Godfrey Kneller.

Theologian, scholar, and mathematician. Born at Ashford, in Kent, where his father was minister. At an early age he displayed a singular aptitude for arithmetic. Entered, at the age of 16, Emmanuel College, Cambridge, where he soon acquired a reputation, and became the companion of Horrocks, whose works he afterwards edited. He was chosen fellow of Queens' College, and took orders in 1640. On the outbreak of the Civil War he sided with the Parliament. He deciphered the King's letters after the battle of Naseby to the great detriment of the Royal cause. His faculty of deciphering was in frequent requisition. In 1644, he was appointed one of the secretaries of the Assembly of Divines at Westminster. In 1649, when his party prevailed, he was appointed Savilian Professor of Geometry at Oxford, where he established himself. He deposited in the Bodleian Library a collection of deciphered letters, which led to a long controversy. He was also involved in disputes with Hobbes. Having employed his powers of deciphering in favour of the Restoration, Wallis was confirmed by Charles II. in his professorship, and made Keeper of the Archives at Oxford. In 1661 he was one of the clergy appointed to review the Book of Common Prayer. He died at Oxford, and was buried there in St. Mary's Church.

Transferred from the British Museum, June 1879. (578.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft. 1 in.

ANOTHER PORTRAIT.

Drawn and engraved from the life in 1678 by David Loggan.

Purchased by the Trustees, March 1881. (639.)

To the waist, face three-quarters to the right.

Dimensions.—9½ ins. by 7½ ins.

HON. HORACE WALPOLE. *See* ORFORD.

SIR ROBERT WALPOLE. *See* ORFORD.

HUMPHREY WANLEY, F.R.S., F.S.A. 1672-1726.

Painted in 1717 by Thomas Hill.

A learned antiquary. Librarian to Robert Harley and Edward his son, Earls of Oxford. Son of Nathaniel Wanley, vicar of Trinity Church, Coventry. Born at Coventry, and educated at Oxford, where he assisted Dr. Mill in preparing his edition of the Greek Testament in 1770. Became one of the keepers of the Bodleian Library, and completed the indexes to the manuscripts, with a Latin preface. He was secretary in London to the Society for Promoting Christian Knowledge, and assisted Dr. Hickes, for whom he travelled to collect Anglo-Saxon manuscripts, in producing his celebrated "Thesaurus." He translated from the French Ostervald's "Grounds and Principles of the Christian Religion," 1704, and compiled the Catalogue of the Harleian MSS., which was first printed in 1762. He was buried in the Church (now the Parish Chapel) of St. Marylebone. His own diary, from March 1715, to within a fortnight of his death, contains a great deal of curious information.

Transferred, June 1879, from the British Museum, to which it had been presented by George Townshend, Earl of Leicester, 1795. (579.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 5 ins. by 2 ft.

WILLIAM WARBURTON, D.D. 1698-1779.

Painted by Charles Phillips.

Bishop of Gloucester. Born at Newark-upon-Trent. His first studies were directed to the law, and for some years he practised as an attorney. But altering his views, and taking orders, he became distinguished as one of the ablest controversial writers of his time. He was raised to the bishopric of Gloucester in 1759, and is also well known as the friend and commentator of Pope. He is to be mentioned above all as author of "The Divine Legation of Moses," which first appeared in 1738. His edition of Pope's works was published in 1751. He died at Gloucester.

Purchased by the Trustees, December 1857. (23.)

Seated figure, to the knees, almost facing the spectator.

Dimensions.—4 ft. 1 in. by 3 ft. 2 ins.

JAMES WARD, R.A. 1769-1859.

Painted by himself, at the age of 79.

Animal painter and engraver. Born in London. Younger brother of William Ward the engraver, to whom he was apprenticed; he attained great excellence as an engraver in mezzotinto, but early abandoning this branch of the art, became distinguished as an animal painter. He was elected an Associate of the Academy in 1807, and a full member in 1811. His finest work, "The Bull," is now in the National Gallery.

Presented, July 1870, by his son, G. R. Ward, Esq. (309.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. by 1 ft. 8½ ins.

JOHN WARD, LL.D., F.R.S., F.S.A. 1679-1758.

Painter unknown.

Antiquary and author. Born in London, and employed at first in the Navy Office. In 1710 he became a schoolmaster, and gaining distinction as a classical antiquarian writer, was appointed Professor of Rhetoric in Gresham College in 1720. He translated into Latin Dr. Mead's "Treatise on the Plague," and entered eagerly into a discussion between Dr. Mead and Dr. Middleton concerning the condition of physicians in ancient Rome. His principal work "The Lives of the Gresham Professors," was published in 1740. He contributed numerous papers to the learned societies, and at the time of his death, had prepared "A System of Oratory delivered in a course of lectures publicly read at Gresham College."

Transferred, June 1879, from the British Museum, to which it had been presented by T. Hollis, Esq. (590.)

To the waist, face three-quarters to the left.

Dimensions.—1 ft. 10 ins. by 1 ft. 6 ins.

SETH WARD, D.D., P.R.S. 1617-1689.

Drawn and engraved from the life in 1678 by David Loggan.

Bishop of Salisbury. A learned divine and mathematician; son of an attorney at Buntingford, in Hertfordshire, where he was born. He was educated at Sidney Sussex College, Cambridge, but, being compelled by the Parliamentary Commissioners to remove, he found refuge at Oxford and was appointed Savilian Professor of Astronomy. Ward was one of the original members of the Royal Society, and for several years its president. At the Restoration he obtained the vicarage of St. Lawrence Jewry, and soon after received the bishopric of Exeter, from which see, in

1667, he was translated to that of Salisbury. In 1671 Bishop Ward was made Chancellor of the Order of the Garter, which office he procured to be in perpetuity annexed to that see. He was the author of many works on theology and astronomy. He died at Knightsbridge, after having for several years lost his mental faculties.

Purchased by the Trustees, July 1881. (644.)

To the waist, face three-quarters to the left.

Dimensions.—1 ft. 2½ ins. by 10½ ins.

GEORGE WASHINGTON. 1732-1799.

Drawn in pastels by Mrs. Sharples.

The first President of the United States. Born on the banks of the Potomac, in Virginia. At the age of 18 he obtained, through his relation, Lord Fairfax, the office of Surveyor of the Western District of Virginia. This introduced him to the notice of Governor Dinwiddie, and in the following year he was appointed one of the Adjutant Generals of Virginia with the duty of training the militia. In 1755 he served under the unfortunate General Braddock, on whose fall he conducted the retreat with undaunted firmness. After his return to Mount Vernon in 1759 Washington married, and led the life of a private country gentleman. In 1774 the command of the troops raised by Virginia was given to him, and in 1775 he represented that State in the Convention held at Philadelphia. When the war with the mother country began Washington was chosen commander-in-chief. From that period the narrative of his life is blended with the history of his country. Not Americans merely, but all of the Anglo-Saxon race, may justly feel pride in a career so illustrious, and a character so pure.

Presented, June 1864, by James Yates, Esq., M.A. (174.)

To the waist, in profile to the left.

Dimensions.—8½ ins. by 6½ ins.

ANOTHER PORTRAIT.

Attributed to Gilbert Stuart.

A replica, or copy, of the portrait of Washington, known as the "Teapot" portrait.

Purchased by the Trustees, June 1887. (774.)

This portrait was brought from America by the wife of William Scholefield, Esq., M.P., and is stated to have been presented by Washington himself to a member of her family.

Full-length standing figure, face three-quarters to the left.

Dimensions.—2 ft. 4 ins. by 1 ft. 7½ ins.

JAMES WATT. 1736-1819.

Painted in 1793 by Charles F. de Breda.

The illustrious man who, "directing the force of an original "genius, early exercised in philosophical research, to the "improvement of the steam-engine, enlarged the resources of "his country, increased the power of man, and rose to an "eminent place among the most illustrious followers of science, "and the real benefactors of the world."

The words above quoted form part of the eloquent inscription composed by Lord Brougham for the monument of Watt in Westminster Abbey. Watt was the son of of a small merchant and shipowner resident at Greenock. A delicate constitution prevented him from a regular attendance at school; but he studied assiduously at home, and became known as a boy for his extensive reading and general acquirements. In 1755 Watt arrived in London, and devoted himself to the manufacture of mathematical instruments. Having attained the required proficiency, he sought to establish himself in Glasgow, and eventually, about 1757, received the appointment of mathematical instrument maker to the university of that city, with leave to establish his shop within their precincts. Here, in 1763, in consequence of Professor Anderson having sent him a model of Newcomen's steam-engine to repair, Watt commenced those researches into the properties of steam and improvements in machinery which have rendered his name immortal. In 1767 he was employed in surveying the Forth and Clyde Canal, and the Caledonian Canal in 1773, having previously, in 1768, given up the occupation of instrument maker, and professed himself a civil engineer. The first patent for his steam-engine is dated 1769.

Presented, February 1865, by M. P. Watt Boulton, Esq. (186A.)

Seated figure to below the knees, face nearly in profile to the left.

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

ANOTHER PORTRAIT.

Painted by Henry Howard, R.A.

Presented, July 1882, by Sir Theodore Martin, K.C.B. (663.)

Bust, facing the spectator.

Dimensions.—7½ ins. by 5¼ ins.

REV. ISAAC WATTS, D.D. 1674-1748.

Painted by Sir Godfrey Kneller.

Celebrated nonconformist divine and hymn-writer. Author of various sermons, and works on "The Improvement of the Mind," "Logic," and "Divine Songs for Children." During the last 36 years of his life he resided in the house of Sir Thomas Abney at Theobalds. He was buried in Bunhill Fields.

Purchased by the Trustees, June 1868. (264.)

To the waist, face almost in profile to the right.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

ANOTHER PORTRAIT.

*Drawn and engraved from the life in mezzotinto in 1727 by
George White,*

Purchased by the Trustees, March 1881. (640.)

To the waist, face three-quarters to the right.

Dimensions.—1 ft. 2½ ins. by 10½ ins.

RICHARD COLLEY, MARQUESS WELLESLEY, K.G. 1760-1842.

Painted by J. P. Davis.

Governor-General of India. Eldest brother of the great Duke of Wellington. Son of the Earl of Mornington. Born in Dublin, 1760. Educated at Eton and Christ Church, Oxford. Distinguished himself in the Irish Parliament during debates on the Regency. At the general election, the Earl of Mornington was returned for the Royal Borough of Windsor. Appointed a Lord of the Treasury, and sworn a member of the Privy Council. In 1797 he was nominated to succeed Lord Cornwallis as Governor-General of India and created Baron Wellesley. After the capture of Seringapatam and the death of Tippoo Saib, the Earl of Mornington in 1799 was rewarded with an Irish Marquisate (Wellesley of Norragh). In August 1800, he became Captain-General and Commander-in-Chief in India. At the beginning of 1806, he returned to England. In April 1809 he proceeded as Ambassador to the Spanish Junta, his brother Arthur being in command of the Army in Portugal, and arrived at Cadiz. He returned to England to accept the appointment of Secretary of State for Foreign Affairs, and resigned office on January 7th, 1812. Lord Wellesley accepted the Lord Lieutenancy of Ireland, December, 1821, and resigned in March, 1828. He resumed

office in September, 1833, and retired in the following year. After holding the Court appointments of Lord Steward and Lord Chamberlain, he withdrew from public life and died at Kingston House, Knightsbridge.

Bequeathed by the artist's widow and accepted by the Trustees, 25th November, 1890. (846.)

Bust, face three-quarters to the right.

Dimensions.—1 ft. 8½ ins. by 1 ft. 4½ ins.

(a.) ANOTHER PORTRAIT.

Drawn in water colours by J. P. Davis.

Presented by the Executors of the artist's widow, 25th November, 1890. (847.)

Head three-quarters to the right.

Dimensions (vignette)—8½ ins. by 7 ins.

(b.) ANOTHER PORTRAIT.

Marble bust by John Bacon, R.A.

Deposited, September 1895, by the Trustees and Director of the National Gallery. (992.)

ARTHUR WELLESLEY, DUKE OF WELLINGTON, K.G. 1769-1852.

A marble bust, sculptured in 1852 by J. Francis.

Fifth son of Richard, first Earl of Mornington. Born in Ireland. He was educated at Eton, and subsequently at the military seminary of Angiers in France. On March 7th, 1787, the Hon. Arthur Wellesley received his first commission as an ensign in the 73rd Regiment of Foot. From 1797 to 1805 he served with great distinction in India during the Mysore and Mahratta campaigns, having a large share in the settlement of the country. From 1808 to 1814 he was Commander-in-Chief of the British Army in the Peninsula, and gained a series of famous battles, breaking the power of France in the lines of Torres Vedras. For these services he was created a Duke. In 1815 he was called upon to command the army in Belgium against Napoleon, whom he utterly defeated in the decisive battle of Waterloo. On his return to England Wellington gave up military service for political life, holding many important posts in the government.

In 1828 he became Prime Minister, resigning in 1830, and again in 1834. He was a strong Conservative in politics. His military services have earned for him an imperishable place in the history of the nation. He died at Walmer Castle.

Purchased by the Trustees, June 1866. (218.)

(a.) ANOTHER PORTRAIT.

Painted in water colours by Juan Bauzil.

Presented, July 1873, by William Smith, Esq., F.S.A. (308.)

Full length, face three-quarters to the right.

Dimensions.—11 ins. by 9½ ins.

(b.) ANOTHER PORTRAIT.

Painted in 1845 by Count Alfred D'Orsay.

Bequeathed by the late Mr. Charles Vickers, of Wormstall, Newbury, and accepted by the Trustees, May 1875. (405.)

Standing figure, nearly to the knees, face in profile to the right.

Dimensions.—4 ft. 5½ ins. by 3 ft. 5 ins.

(c.) ANOTHER PORTRAIT. At the age of 35.

A miniature on ivory; painter unknown.

Presented May 1885, by Edward Cock, Esq., of Kingston, Surrey. (741.)

Bust, in uniform, face three-quarters to the right.

Dimensions.—3½ ins. by 2¾ ins.

(d.) ANOTHER PORTRAIT.

Marble bust by E. H. Baily, R.A., from a bust by J. Nollekens, R.A.

Deposited, September, 1895, by the Trustees and Director of the National Gallery. (997.)

For another portrait, *see* COLLECTIVE PORTRAITS, page 459, THE HOUSE OF COMMONS, 1833.

REV. JOHN WESLEY, M.A. 1703-1791.

Painted, at the age of 63, by Nathaniel Hone, R.A.

The founder of Methodism. Son of the Rev. Samuel Wesley, rector of Epworth, in Lincolnshire; educated at Charterhouse and Christ Church, Oxford. In 1726 he graduated M.A., was elected fellow of Lincoln College, and ordained by Bishop Potter. About 1730, Wesley and his brother Charles joined a society at Oxford which had recently been established under the name of Methodists. George Whitefield, also a student at Oxford, entered into their views and contributed largely to the establishment of the new sect. In 1735 the two Wesleys proceeded in company with several Moravians to America. John returned at the close of 1737; and from that time until his decease applied himself almost without cessation to his sacred ministry, travelling through all parts of the country, and frequently preaching in the open air. He was justly celebrated for his eloquence and powers of persuasion, and is looked upon as pre-eminently the founder of Methodism.

Sold among the effects of Miss Wesley, and purchased by the Trustees, November 1861. (135.)

Standing figure, to the knees, face three-quarters to the left.

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

(a.) ANOTHER PORTRAIT.

A marble bust; sculptor unknown.

Purchased by the Trustees, December 1868. (271.)

(b.) ANOTHER PORTRAIT.

Painted in 1789 by William Hamilton, R.A.

Presented by J. Milbourn, Esq., February 1871. (317.)

Standing figure in a pulpit, face three-quarters to the left.

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

BENJAMIN WEST, P.R.A. 1738-1820.

Painted by Gilbert Stuart.

Religious, historical, and portrait painter. Born in Pennsylvania, of Quaker parents. At the age of 21 he came to Europe, and after studying for three years in Italy, settled in London in 1763. He painted historical and religious subjects, which obtained much public admiration. In 1772 he was appointed Painter to

the King, by whom he was largely patronised. He was one of the foundation members of the Royal Academy, and in 1792, on the death of Sir Joshua Reynolds, was elected president, but declined the honour of knighthood. His best known works are "Penn's Treaty with the Indians," "The Death of General Wolfe," "The Departure of Regulus" (commissioned by the King), "Christ Healing the Sick" (now in the National Gallery), and "Death on the Pale Horse." He died in Newman Street, and was buried in St. Paul's Cathedral.

Purchased by the Trustees, April 1872. (349.)

Half-length seated figure, face three-quarters to the right.

Dimensions.—2 ft. 11 ins. by 2 ft. 3 ins.

(a.) ANOTHER PORTRAIT.

A marble bust, sculptured in 1819 by Sir Francis Chantrey, R.A.

Purchased by the Trustees, February 1880. (607.)

(b.) ANOTHER PORTRAIT.

Painted by Gilbert Stuart.

Deposited by the Trustees and Director of the National Gallery, November 1883. (703.)

Half-length seated figure, facing the spectator.

Dimensions.—2 ft. 11½ ins. by 2 ft. 3½ ins.

SIR RICHARD WESTMACOTT, R.A. 1775-1856.

Drawn in crayons by Charles Benazech.

Sculptor. Born in London, the son of a statuary. He studied for some years in Italy, and exhibited at the Royal Academy for the first time in 1797. His works were chiefly of a monumental character, and many of the most important public statues in London are from his hands; among them are those of Pitt and Fox in Westminster Abbey, Sir Ralph Abercromby in St. Paul's Cathedral, and the seated figure of Fox in Bloomsbury Square. He was elected an Associate of the Academy in 1805, and a full Academician in 1815. In 1827 he became Professor of Sculpture at the Academy, and was knighted in 1837. The group of figures in the pediment of the British Museum portico was one of his last works. He died in South Audley Street.

Presented, November 1884, by Miss Eliza Westmacott, in fulfilment of the wishes of her late sister, Miss Westmacott. (731.)

Bust, face three-quarters to the right.

Dimensions.—8½ ins. by 6½ ins.

ROBERT GROSVENOR, FIRST MARQUESS OF WESTMINSTER, K.G.
1767-1845. See COLLECTIVE PORTRAITS, page 467, PATRONS
AND LOVERS OF ART.

SIR CHARLES WHEATSTONE, F.R.S. 1802-1875.

Drawn in chalk, by Samuel Laurence.

Inventor of the electric telegraph. Born at Gloucester. His earliest discoveries were made in connexion with sound and vision. Wheatstone was appointed Professor of Experimental Philosophy at King's College, London, in 1834. In May 1837 he took out, conjointly with Mr. William Fothergill Cooke, the first patent for the electric telegraph. The earliest application of the electric wire for practical purposes was made on the Blackwall Railway in 1838, the same year in which Professor Wheatstone first constructed and exhibited the stereoscope. He received the honour of knighthood in 1868, and died at Paris.

Purchased by the Trustees, July 1884. (726.)

Bust, facing the spectator.

Dimensions.—2 ft. 3 ins. by 1 ft. 9½ ins.

REV. WILLIAM WHISTON. 1667-1752.

Painted by Mrs. Sarah Hoadly.

English divine and mathematician. Born near Twycross, Leicestershire, and educated at Tamworth and Clare Hall, Cambridge. He succeeded Sir Isaac Newton as Professor of Mathematics at Cambridge, but in consequence of his theological views, was expelled the University. He was the author of numerous philosophical and controversial works, and his translation of "Josephus" is well known.

Purchased by the Trustees, June 1867. (243.)

Bust, face three-quarters to the right.

Dimensions.—1 ft. 8½ ins. by 1 ft. 3½ ins.

ANOTHER PORTRAIT.

A small head carved in wood.

This was probably intended to serve as a tobacco-stopper. The name "*Whiston*" is inscribed on the back.

Presented, February 1885, by Arthur Gore, Esq., of Melksham, Wilts. (733.)

Dimensions.—Height 1½ ins.

HENRY KIRKE WHITE. 1785-1806.

A medallion, modelled by Sir Francis Chantrey, R.A.

Poet. Born at Nottingham. Being of too weakly a constitution to follow his father's occupation as a butcher, Kirke White was removed, at the age of 14, from school to a stocking-loom, to learn the business of a hosier. The loom was altogether uncongenial to him, and ere long he was removed to a lawyer's office in Nottingham. Eagerly bent on the acquisition of knowledge, he studied not only the Greek, Latin, Italian, Spanish, and Portuguese languages, but also chemistry and natural philosophy, to which were added the accomplishments of music and drawing. In his 15th year he had become a contributor to various periodical publications, and with the encouragement of Mr. Capel Lofft and Mr. Thomas Hill, the editor of the "Monthly Mirror," he prepared a volume of poetry, which was dedicated to the Duchess of Devonshire, and published early in 1804. At length, through the generosity of Mr. Wilberforce, he was admitted a student of St. John's College, Cambridge. Here the ardour with which Kirke White pursued his duties overtasked his delicate frame. His health declined, and he gradually sank to the grave. He died at Cambridge. A selection of his poems was published by his friend Mr. Southey in 1807. The "Remains of Henry Kirke White" have been frequently reprinted.

This is the original model for the medallion which was placed with a tablet over the poet's grave in All Saints Church, Cambridge, in 1819, at the expense of an American gentleman, Dr. Boott, Treasurer and Vice-President of the Linnean Society of London.

Presented by Francis Boott, Esq., M.D., February 1860. (93.)

Dimensions.—1 ft. 3 ins. by 1 ft.

ANOTHER PORTRAIT.

Artist unknown.

Purchased by the Trustees, November 1877. (493.)

To the waist, in profile to the left.

Dimensions.—9½ ins. by 7¾ ins.

THOMAS WHITE, D.D., BISHOP OF PETERBOROUGH. *See COLLECTIVE PORTRAITS, page 451, THE SEVEN BISHOPS.*

REV GEORGE WHITEFIELD. 1714-1770.

Painted by John Woolaston.

Methodist preacher. The son of an innkeeper. Educated at the grammar school of St. Mary de Crypt at Gloucester, and admitted a servitor of Pembroke College, Oxford, where he became acquainted with the Wesleys, and joined the Society of Methodists in 1733. He was ordained deacon by Benson, Bishop of Gloucester. He was gifted with a voice of unusual modulation, and so powerful that he could make 30,000 people hear him at once in the open air. His fluency and command of extemporaneous language were also of the highest order. On all these grounds his preaching produced an extraordinary popular impression. The success of the Wesleys in North America induced him to sail for that country, which in the course of his life he frequently revisited. He was regarded as, next to John Wesley, the principal founder of the Methodists, though he was more Calvinistic in his tone. Being attacked, by an asthma during his seventh visit to America, he died at Newbury Port, near Boston.

The lady foremost in the village congregation is supposed to represent Mrs. James, of Abergavenny, whom Whitefield married in 1741.

Purchased by the Trustees, August 1861. (131.)

Half-length, in a pulpit, preaching to a small congregation.

Dimensions.—2 ft. 7½ ins. by 2 ft. 1 in.

BULSTRODE WHITELOCK. 1605-1676.

Painter unknown.

Scholar, republican, lawyer, and statesman. Son of Sir James Whitelock, a judge of the Common Pleas. He was born in London, and educated at Merchant Taylors' School and St. John's College, Oxford, and studied law at the Middle Temple. In 1640 he became a member of the Long Parliament and took a prominent part in opposition to the king; during the Civil War he was on several occasions appointed a commissioner to treat for peace with the king, and strove earnestly, though unsuccessfully, to effect an agreement. During the Commonwealth Whitelock was one of the commissioners of the Great Seal, and for two months in 1659 was Lord Keeper. In 1653 he was sent by the Protector on an embassy to Queen Christina of Sweden. At the Restoration his name was inserted in the Act of Oblivion and he retired into private life. His "Memorials of English Affairs" was left in manuscript at his death and published in 1682.

Purchased by the Trustees, December 1867. (254.)

To the waist, in armour, face three-quarters to the left.

Dimensions.—2 ft. 5 ins. by 2 ft. ½ in.

JOHN WHITGIFT, D.D. 1530-1604.

Painter uncertain.

Archbishop of Canterbury. Born in Lincolnshire. Educated at Pembroke Hall, Cambridge, of which college, and subsequently of Trinity in 1567, he became Master. In 1571 he was advanced to the Deanery of Lincoln, and in 1577 consecrated Bishop of Worcester. On the death of Grindal in 1583 he succeeded him as Archbishop of Canterbury. Whitgift attended Queen Elizabeth in her last moments, and crowned King James at Westminster July 25, 1603. His asperity towards the Puritans gained strength after his elevation to the Primacy, and was met with bitter remonstrances both from clergy and laymen. He was buried with great state at Croydon, where the hospital which he founded perpetuates his name.

Purchased by the Trustees, May 1882. (600.)

Bust, face three-quarters to the right.

Dimensions.—1 ft. $\frac{5}{8}$ in. by 11 ins.

WILLIAM WILBERFORCE. 1759-1833.

Painted by Sir Thomas Lawrence, P.R.A. (unfinished).

Philanthropist. A native of Hull, and the descendant of an ancient family in Yorkshire. In 1776 he entered St. John's College, Cambridge, and there first commenced that intimate friendship with Mr. Pitt which continued through their lives. His ambition to represent his native town was gratified by his election soon after he had attained the age of 21. When Pitt became Prime Minister in 1783, Wilberforce, being entirely in his confidence, exerted himself strenuously to support the new administration. In 1784, after an arduous contest, he was elected member for Yorkshire. Early in 1787 he actively promoted the establishment of a Reformation Society, and obtained a Royal proclamation against vice and immorality. He associated himself with Granville Sharpe and Thomas Clarkson to procure the abolition of the slave trade, and became the parliamentary leader of that great cause. On this subject, as on many others, his eloquence was greatly and by all parties admired. A work composed by him, and entitled "Practical View of the Prevailing Religious System of Professed Christians," published in 1797, had an immense circulation, and was translated into several languages. In 1812 he resigned his seat for the county, and in 1825 his declining health forced him to retire from public life. He died at Cadogan Place.

Presented by the Executors of Sir Robert Harry Inglis, Bart., February 1857. (3.)

Head, facing the spectator.

Dimensions.—4 ft. 9 ins. by 3 ft. 7 ins.

ANOTHER PORTRAIT. As a boy, aged 11.

Painted in 1770 by John Russell, R.A.

Bequeathed by the Rev. John James, of Highfield, Lydney-on-Severn, a son-in-law of Mr. Wilberforce, and received by the Trustees, February 1887. (759.)

Bust, face three-quarters to the right.

Dimensions.—11½ ins. by 9½ ins.

For another portrait *see* COLLECTIVE PORTRAITS, page 455, THE HOUSE OF COMMONS in 1793.

JOHN WILKES, M.P. 1727-1797.

Drawn by Richard Earlom.

A political character of considerable popularity, whose importance in his day was exaggerated by the injudicious persistent proceedings of the Government against him. Born in Clerkenwell, the son of a wealthy distiller. Educated at Hertford, and at the University of Leyden, where he attained distinction by his classical learning. Although not remarkable for select associates, he nevertheless numbered Lord Temple and Mr. Pitt among his friends. He sat in Parliament for Aylesbury in 1757 and 1761. In March 1762 he published "Observations on the Rupture with Spain," and on the 23rd April 1763 issued his loudly-condemned paper, the 45th number of the "North Briton." For this he was arrested under a general warrant, and committed to the Tower, but was released by Chief Justice Pratt May 3rd, who pronounced general warrants to be contrary to the law. He was expelled the House of Commons on the motion of Lord Barrington, but was re-elected for Middlesex, and again rejected by the House of Commons. He was, in 1774, nominated Lord Mayor of London, and served 1775, and was permitted to take his seat as member for Middlesex. The lucrative post of City Chamberlain fell to his lot in 1779, and was retained by him till his death. On his own motion in 1782, in the House of Commons, all records of the resolutions relative to his expulsion were expunged from the journals. During the Gordon riots in 1780, Alderman Wilkes came forth as the champion of law and order.

Presented, April 1869, by William Smith, Esq., F.S.A. (284.)

Full-length standing figure, facing the spectator.

Dimensions.—1 ft. 1½ ins. by 9½ ins.

SIR DAVID WILKIE, R.A. 1785-1841.

Painted by himself, at the age of 29.

Painter. Born in Fifeshire, at the manse of the parish of Culter, of which his father was minister. He was sent to Edinburgh in 1699, and soon showed a predilection for studying character at fairs and market places. In 1805, when in his twentieth year, Wilkie first visited London, and drew assiduously as a probationer at the Royal Academy. In 1806 he completed a picture of "The Village Politicians" for the Earl of Mansfield. The stipulated price was only 30 guineas, but that picture laid the foundation of his fame, and became the first of a splendid series, perhaps unequalled in one peculiar branch of art. His impaired health led him, in 1824, to travel to Italy and Spain, and he returned to England in 1828. In 1830 he succeeded Sir Thomas Lawrence as Painter in Ordinary to His Majesty, and in 1836 received the honour of knighthood.

In 1840 Sir David Wilkie visited the East, making many admirable sketches both at Constantinople and at Jerusalem. But on his voyage homeward he was seized with a fatal illness, and expired off Gibraltar.

Purchased by the Trustees, from the artist's niece, July 1858. (53.)

To the waist, facing the spectator.

Dimensions.—5½ ins. by 4 ins.

For another portrait, *see* COLLECTIVE PORTRAITS, page 467.
PATRONS AND LOVERS OF ART,

SIR JOHN WILLES. 1685-1761.

Painted by Thomas Hudson.

Lord Chief Justice; of an ancient Warwickshire family. He was educated at Lichfield and at Trinity College, Oxford. Entered Lincoln's Inn, knighted as Attorney-General, 1733, and in 1737 appointed Chief Justice of the Common Pleas. Commissioner of the Great Seal in 1756. During the rebellion of 1745 he formed a company of Volunteer Defenders from among the members of his profession. His son Edward was also an eminent Judge.

Presented, May 1877, by the Honourable Society of Judges and Serjeants-at-Law. (484.)

Seated figure to below the knees, in Judge's robes, face three-quarters to the left.

Dimensions.—4 ft. 4½ ins. by 3 ft. 4 ins.

KING WILLIAM III. 1650-1702.

Painted, at the age of 7, by Cornelius Jonson van Ceulen, the younger.

Grandson of Charles I. King of England, and son of William II., Prince of Orange. Stadtholder of Holland, K.G., 1653. Married Mary, daughter of King James II., 1677. Landed at Torbay, November 1688, and in the February following, conjointly with his wife, accepted the sovereignty of these realms.

Purchased by the Trustees, December 1868. (272.)

Half-length standing figure, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 1 ft. 10 ins.

(a.) ANOTHER PORTRAIT.

Painted by Jan Wyck.

Transferred, June 1879, from the British Museum, to which it had been presented by Dr. A. Gifford. (580.)

To the waist, in armour, face three-quarters to the right.

Dimensions.—2 ft. 5 ins. by 2 ft. ½ in.

(b.) ANOTHER PORTRAIT.

Painted probably by Jan Wyck.

A full-length equestrian figure in armour, with a view of the battle of the Boyne in the background.

Presented, January 1896, by Henry Yates Thompson, Esq. (1026.)

Dimensions.—7 ft. 3 ins. by 5 ft. 10 ins.

WILLIAM OF NASSAU, PRINCE OF ORANGE. 1627-1650.

Painted, as a boy, in the school of Van Dyck.

Father of William III., King of Great Britain and Ireland. Only son of Henry Frederick, Prince of Orange, Commander-in-Chief of all the Forces of the States-General both by land and sea. Married in 1642, at the age of 15, to Princess Mary, eldest daughter of Charles I., then in her eleventh year. He succeeded his father in May 1647 as William II., Prince of Orange, and in military command over the States. He died of small pox at the Hague in the 24th year of his age.

Presented, June 1894, by Charles, Viscount Cobham. (864.)

Bust, face three-quarters to the left.

Dimensions.—2 ft. 4 ins. by 1 ft. 9½ ins.

SIR CHARLES HANBURY WILLIAMS, K.B. 1709-1759.

Painted by Anton Rafael Mengs.

Statesman and occasional writer. Son of John Hanbury, of Pontypool Park, Monmouthshire, and assumed the name of Williams. Was M.P. for Monmouthshire, and a supporter of Walpole; afterwards resident Minister at the courts of Saxony, Prussia, and Russia. Author of various poems of a social and satirical nature.

Presented, November 1873, by the widow of General C. R. Fox. (383.)

Seated figure to the waist, face three-quarters to the right.

Dimensions.—2 ft. 11½ ins. by 2 ft. 3½ ins.

HUGH WILLIAM WILLIAMS. 1773-1829.

Painted by Sir Henry Raeburn, R.A.

Water-colour painter and author; born in Wales; settled in Edinburgh, where he practised as a water-colour painter; travelled in Italy and Greece, and from the various publications of his "Travels," especially those in Greece, and the illustrations from his own drawings, acquired the name of "Grecian Williams."

Presented, 23rd August 1894, by Sir Charles Tennant, Bart. (965.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 6½ ins. by 2 ft. 1 in.

PROFESSOR HORACE HAYMAN WILSON. 1786-1860.

Sketched from the life by James Atkinson.

Oriental scholar. Professor of Sanskrit at Oxford. Resided many years at Calcutta. Appointed librarian at the India House in London. Continued Mill's "History of India," and compiled an Indian glossary.

Presented, November 1889, by the artist's son, Rev. Canon J. A. Atkinson. (826.)

Head, face almost in profile to the left.

Dimensions.—5½ ins. by 4½ ins.

PROFESSOR JOHN WILSON. 1785-1854.

Painted in 1833 by Sir J. Watson Gordon, P.R.S.A.

Writer. The eldest son of a wealthy manufacturer. Born at Paisley, and sent at an early age to school at Glenorchy in the Highlands. At the age of 13 he removed to the University of Glasgow, and five years later to Magdalen College, Oxford. In 1806 he gained the first Newdigate prize for a poem "On the study of Greek and Roman Architecture." On leaving Oxford, he established himself on the banks of Windermere, and formed a friendship with Wordsworth, Coleridge, Southey, and De Quincey. In 1812 was published his "Isle of Palms and other Poems," followed by "The City of the Plague." In 1815, Wilson was called to the Scottish Bar. He was associated with Lockhart in writing for Blackwood's Magazine, under the name of "Christopher North," and his papers entitled "Noctes Ambrosianæ," attained almost at once an extended reputation. In 1820, he succeeded Dr. Thomas Brown in the chair of Professor of Moral Philosophy at Edinburgh. He died at Edinburgh.

Presented, March 1865, by the artist's brother, H. G. Watson, Esq., of Edinburgh. (187.)

Seated figure to the waist, facing the spectator,

Dimensions.—2 ft. 11½ ins. by 2 ft. 3½ ins.

THOMAS WILSON, D.C.L. 1523-1581.

An old copy. Painter unknown.

Dean of Durham. Born in Lincolnshire. Educated at Eton and at King's College Cambridge, where he became preceptor to Henry and Charles Brandon, sons of the Duke of Suffolk, and afterwards published a memoir of them. During the reign of Queen Mary he studied abroad at Padua and Ferrara, and was thrown into prison by the Inquisition, from whence, favoured by an accidental fire and the aid of the populace, he made his escape. Wilson was appointed by Queen Elizabeth Master of Requests and of the Hospital of St. Katherine, near the Tower. His skill in diplomacy was put into frequent requisition. He negotiated treaties, and went as ambassador to Portugal and the Low Countries. In 1577 he became, conjointly with Sir Francis Walsingham, Secretary of State. Although a layman, he was nominated Dean of Durham in 1580. He married Jane, daughter of Richard Empson, one of the executors of the will of Henry VII., and, dying in London, was buried in St. Katherine's

Hospital. His translation of the "Orations of Demosthenes" was printed in 1570, and highly approved by Queen Elizabeth.

Transferred, June 1879, from the British Museum. (592.)

Half-length seated figure, face three-quarters to the right.

Dimensions.—3 ft. 5½ ins. by 2 ft. 8 ins.

JOSEPH WILTON, R.A. See COLLECTIVE PORTRAITS, page 454.

WILLIAM POWLETT (or PAULET), FIRST MARQUESS OF WINCHESTER, K.G. 1475-1572.

Painter unknown.

Statesman. Son of Sir John Powlett (or Paulet), K.B. In 1538 he was appointed Treasurer of the King's Household, and raised to the peerage as Baron St. John of Basing in Hants. On the establishment of the Court of Wards in 1540 he became Master, and in the following year received the Order of the Garter. He was one of the executors of the will of Henry VIII., becoming a guardian of his youthful successor, and having the custody of the Great Seal. In 1549 the office of Lord High Treasurer of England was conferred upon him, and in 1551 he was promoted to the rank of Marquess of Winchester. His descendant and representative is now the Premier Marquess of England. Some high post of office, chiefly that of Lord Treasurer, was retained by the first Marquess through four successive reigns, and during thirty years; and on being asked how he preserved himself in place through so many changes of government, he answered "by being a willow, and not an oak."

Purchased by the Trustees, March 1859. (65.)

Half-length standing figure, face three-quarters to the right.

Dimensions.—2 ft. 10½ ins. by 2 ft. 1½ in.

RIGHT HON. WILLIAM WINDHAM, M.P. 1750-1810.

*Painted by Sir Thomas Lawrence, P.R.A.**

Statesman. The son of Colonel Windham, of Felbrigg, in Norfolk. Educated at Eton and at University College, Oxford. He was elected by his neighbours at Norwich to represent them in Parliament, and ere many years elapsed became one of the

* Deposited on loan, January 1896, at the official residence of the Chancellor of the Exchequer, 11, Downing Street.

most applauded and distinguished speakers in the House. In 1783 he went to Ireland as Secretary to the Lord-Lieutenant. In 1794 he was one of that Whig section which under the Duke of Portland joined the administration of Mr. Pitt, on which occasion he was appointed Secretary at War. Under Mr. Addington's Ministry, Mr. Windham took a very prominent part in opposing the Peace of Amiens. In consequence he lost his seat for Norwich in the following year, but found a refuge in the small borough of St. Mawes. On the death of Mr. Pitt he became Secretary of State for the Colonies. His death was occasioned by his exertions to save Mr. North's library during a fire in Conduit Street.

Purchased by the Trustees, May 1858. (38.)

To the waist, facing the spectator.

Dimensions.—2 ft. 5 ins. by 2 ft.

ANOTHER PORTRAIT.

Painted by Sir Joshua Reynolds, P.R.A.

This picture was bequeathed to the National Gallery in 1831 by Mr. G. J. Cholmondeley. It was engraved in mezzotinto by John Jones in 1793.

Deposited, November 1883, by the Trustees and Director of the National Gallery. (704.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft. ½ in.

SIR FRANCIS WINNINGTON, M.P. Died 1700.

An oval miniature in oil colours on metal; painter unknown.

An eminent lawyer. The early friend and legal instructor of Lord Somers. He was Solicitor-General to King Charles II., 1675-79, but resigned office in order to support the Exclusion Bill. He successively represented the county and city of Worcester and the boroughs of Tewkesbury and Windsor in Parliament.

Presented, June 1870, by Sir Thomas E. Winnington, Bart., M.P. (305.)

Bust, face three-quarters to the left.

Dimensions.—2 ins. by 1½ in.

RIGHT HON. THOMAS WINNINGTON, M.P. 1696-1746.

Painted in enamel by Christian F. Zincke.

Statesman. The son of Mr. Salway Winnington, M.P., and of Anne, daughter of Mr., afterwards Lord, Foley. His grandfather, Sir Francis Winnington, was Solicitor-General to King Charles II. Winnington was educated at Westminster, and at Christ Church, Oxford. He represented Droitwich and Worcester in Parliament, and became Lord of the Admiralty in 1730, of the Treasury in 1736, Cofferer of the Privy Council in 1740, and Paymaster-General 1743, in which office he was succeeded by Mr. Pitt. Among his contemporaries he had a high reputation from his eloquent and ready speeches in the House of Commons, and was considered one of the main supporters in office of Sir Robert Walpole.

Presented, December 1859, by Sir Thomas E. Winnington, Bart., M.P. (85.)

To the waist, face three-quarters to the right.

Dimensions.— $1\frac{1}{2}$ ins. by $1\frac{1}{2}$ in.

ROBERT AND THOMAS WINTER.

See COLLECTIVE PORTRAITS, page 449, the GUNPOWDER PLOT CONSPIRATORS.

SIR RALPH WINWOOD. 1564-1617.

Painted by Michiel Jansz van Miereveldt.

Statesman. The birthplace of Sir Ralph Winwood was Aynho, in Northamptonshire. After spending some years in foreign travel, he accompanied Sir Henry Neville to Paris in 1599, where he resided till 1603, in which year he was entrusted by James I. with a mission to the States of Holland. In 1607 he received the honour of knighthood, and was on several subsequent occasions sent as envoy to Holland. Winwood was appointed Secretary of State in 1614, and retained that post till his death. His papers and correspondence have been collected in three folio volumes under the title of "Memorials of Affairs of State in the Reigns of Queen Elizabeth and King James I.," &c. They were edited by Edmund Sawyer, Esq., London, 1725.

Purchased by the Trustees, May 1858. (40.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 5 ins. by 2 ft.

MARGARET WOFFINGTON. 1720-1760.

Painted about 1758 by Arthur Pond.

A celebrated actress, born in Dublin of Irish parents. At eight years of age she gained great applause by acting Captain Macheath in Madame Violante's Lilliputian Company. Her first appearance in London was in 1740, at Covent Garden, as Sylvia in the "Recruiting Officer." In 1742 she revisited Dublin in company with Garrick, then young and unmarried, with extraordinary success. Margaret Woffington excelled in male characters, and shone in the higher walks of comedy. She is described as the most beautiful and the least vain woman of her day. Whatever character she had to play, she identified herself with it. In tragedy she was less successful; her voice was not agreeable, and Mrs. Delany says that her arms were ungainly. Her sister Mary, also an actress, married a brother of the Earl Cholmondeley.

Margaret was struck with paralysis, May 3rd, 1757, whilst speaking the epilogue to "As You like It," and quitted the stage for ever. Although described on her monument, in Teddington Church, as "spinster," she is said to have been married to Colonel Cæsar. Both Garrick and Sir Charles Hanbury Williams addressed verses to her as "Peggy." Her charities were unbounded, and her memory has been revived in recent times by a novel by Mr. Charles Reade, bearing her name, and also by a popular play called "Masks and Faces."

Presented by Sir Theodore Martin, K.C.B., October 1881 (650.)

Half-length, lying in bed, face three-quarters to the left.

Dimensions.—3 ft. 6 ins. by 2 ft. 11 ins.

DR. JOHN WOLCOT (PETER PINDAR). 1738-1819.

A square miniature on ivory; painted by Walter S. Lethbridge.

Satirist. Born at Dodbrooke, in Devonshire. He began life as a medical practitioner with an uncle at Fowey, in Cornwall, and having taken the degree of M.D. at the University of Aberdeen, accompanied Sir William Trelawney to Jamaica, where he exchanged his medical pursuit for the Church, and returned to England for ordination. Upon the death of his patron, in 1768, Wolcot quitted Jamaica, and established himself in Cornwall, where he was the first to discover the artistic talent of the Cornish boy Opie, whom he carried to London in 1780. Here Wolcot became conspicuous by the satirical poems which he published under the name of "Peter Pindar." He spared neither King nor Ministers, neither the men of science, nor yet the men of

art. A collected edition of his works was published in five vols., 8vo., 1812. His habits of life were indolent and selfish, and his later years were clouded by loss of sight. He died in London.

Purchased by the Trustees, February 1863. (156.)

Seated figure, to the waist, face three-quarters to the left.

Dimensions.— $4\frac{1}{2}$ ins. by $3\frac{1}{2}$ ins.

ANOTHER PORTRAIT.

Painted by John Opie, R.A.

Purchased by the Trustees, March 1890. (830.)

Bust, face three-quarters to the left.

Dimensions.—1 ft. 9 ins. by 1 ft. 5 ins.

JAMES WOLFE. 1726-1759.

Painted by J. S. C. Schaak.

General. Was the son of a retired officer in the British army. Born at Westerham. Entering the military service at an early age, he was present at the battle of Lafeldt, and displayed such discretion and judgment during the conduct of the expedition against Rochefort that he was selected by Mr. Pitt, in defiance of all rules of seniority, to command in North America. In 1758 Wolfe joined Boscawen and Amherst in the reduction of Louisburg, and on his return the following year was at once entrusted with an expedition against Quebec, at that time the capital of the French in Canada. On the 13th of September the English had made themselves masters of the Heights of Abraham, which commanded the town, and after a most gallant contest the French gave way. Montcalm, their commander, was killed; and Wolfe also, being severely wounded, expired on the field in the very moment of victory. His body was brought to England, and interred at Greenwich.

Presented by His Majesty, Leopold, King of the Belgians, July 1858. (48.)

To the waist, in uniform, face in profile to the left.

Dimensions.—1 ft. $8\frac{1}{2}$ ins. by 1 ft. $4\frac{1}{2}$ ins.

(a.) ANOTHER PORTRAIT.

Drawn by William, Duke of Devonshire, K.G.

Along the top of the paper is written "*The under-written lines were found in his pocket after he was killed, September 12th, 1759,*" and beneath the profile as follows:—

["*But since ignoble age*]* *must come,
Disease and death's inexorable doom,
That life which others pay let us bestow,
And give to fame what we to nature owe;
Brave let us fall, or honor'd if we live,
Or let us glory gain, or glory give,—
Such, men shall own, deserve a sovereign state,
Envied by those who dare not imitate.*"

* "The words are missing."

Presented, November 1883, by Lord Ronald Gower, F.S.A. (688.)

Profile to the left.

Dimensions.—7½ ins. by 4½ ins.

(b.) ANOTHER PORTRAIT.

Drawn by the Hon. Harold Dillon, F.S.A.

Facsimile tracing of a sketch taken at Quebec by Captain Hervey Smith (15th Regiment of Foot) shortly before the General's death, now preserved in the library of the Royal United Service Institution. It passed through the hands of Colonel Guillim, Aide-de-Camp, and others to Major-General Darling, who, in January 1832, presented it to His Grace Hugh Percy, Duke of Northumberland, from whom the Institution received it.

This profile corresponds with, and seems to have been the prototype of, the oil portrait painted by Schaak.

Presented, March 1884, by the Hon. Harold Dillon, F.S.A.

Profile to the left.

Dimensions.—7½ ins. by 5 ins.

THOMAS WOLSEY. 1471-1530.

Painter unknown.

Cardinal. Born at Ipswich. Studied at Magdalen College, Oxford, and took his degree at the age of 15. Entering the priesthood at the legal age, he was promoted in 1508 to the Deanery of Lincoln. Foxe, Bishop of Winchester, introduced

Wolsey to the young King Henry VIII.; and so rapidly did he rise in the favour of his Sovereign that he became Archbishop of York in 1514, and in 1515 succeeded Archbishop Warham as Chancellor. In the latter year he was also promoted by the Pope to the dignity of Cardinal. His retinue surpassed that of royalty itself. York Place (now Whitehall), his chief residence, was furnished with the greatest splendour. He built Hampton Court Palace, which he afterwards presented to the King, his master, and founded Christ Church, Oxford, which was first known by the name, derived from himself, of "Cardinals College." But a revolution at last suddenly deprived him of power. His goods were seized; and on his way from York to London to meet his trial, he fell sick at Leicester, and expired in a monastery of that city.

Purchased by the Trustees, February 1858. (32.)

Half-length standing figure, in profile to the left.

Dimensions.—Panel 2 ft. 8½ ins. by 1 ft. 9½ ins.

PIETER CHRISTOPH WONDER. ARTIST. 1780–1850. *See*
COLLECTIVE PORTRAITS, page 467, PATRONS AND LOVERS OF ART.

WILLIAM WOODFALL. 1745–1803.

Painted in 1782 by Thomas Beach.

The earliest parliamentary reporter. He was at first occupied in printing and editing the "Public Advertiser." From these pursuits he was for a time diverted by a taste for the theatrical profession, and performed several characters in Scotland with success. He returned to the metropolis about 1772, and became editor of the "London Packet." He was appointed to the double office of printer and editor of "The Morning Chronicle," which he continued to fill till the year 1789, when he commenced a paper on his own account, called "The Diary." His memory was wonderfully retentive. Aided by this advantage he undertook, for the first time in newspaper writing, to give a detailed account of the proceedings in Parliament on the same night. Without taking a note to assist his memory, he has been known to write 16 columns of the debates in as many hours. This innovation, once established, led to a division of labour, and to the system of reporting by shorthand as now adopted by all the London newspapers. He died at his house in Queen Street, Westminster.

Presented, February 1864, by H. D. Woodfall, Esq. (169.)

To the waist, at a table, face three-quarters to the left.

Dimensions.—2 ft. 5½ ins. by 2 ft.

WILLIAM WOOLLETT. 1735-1785.

Painted by Gilbert Stuart.

An eminent engraver. Born at Maidstone, where his father was a watchmaker. Woollett's first knowledge of the method of engraving was derived from an artist named Tinney, but his effective and original style was entirely the result of his own natural genius. He studied at the St. Martin's Lane Academy, and was largely employed by Alderman Boydell. In 1766 Woollett became a member of the Incorporated Society of Artists, of which he held the secretaryship for several years. He was appointed historical engraver to the King. His finest works were the "Death of Wolfe" and "The Battle of La Hogue," after West, and "Niobe," after Wilson. Woollett died in Upper Brook Street, Rathbone Place, and was buried in old St. Pancras churchyard. There is a monument to him in the cloisters of Westminster Abbey.

It was presented, 1849, to the National Gallery by Mr. Henry Farrer.

Deposited by the Trustees and Director of the National Gallery November 1883. (705.)

Half-length seated figure, face three-quarters to the left.

Dimensions.—2 ft. 11½ ins, by 2 ft. 3½ ins.

WILLIAM WORDSWORTH. 1770-1850.

Painted by Henry W. Pickersgill, R.A.

This celebrated poet was son of a law agent to Sir James Lowther, afterwards Earl of Lonsdale. Born at Cockermouth, in Cumberland. His early life was spent between Cockermouth and Penrith, where he attended a dame's school. He was afterwards removed to a public school at Hawkshead, in Lancashire. Having lost his parents in early life, his uncles sent him, in 1787, to St. John's College, Cambridge, where he studied Italian, and devoted much of his attention to poetry. After taking his B.A. degree, he left college in 1791, and spent several months in France, at Paris, Orleans, and Blois. The scenes of the French Revolution left a deep impression on his mind. In 1808 Wordsworth removed to Allanbank, in the neighbourhood of Grasmere, and resided there till 1813, from which period he spent the remainder of his life at Rydal. Under the patronage of Lord Lonsdale, he had obtained an income of 509*l.* per annum as Distributor of Stamps for the county of Westmoreland. His great philosophical poem of the "Excursion" was published in 1814. "The White Doe of Rylstone" appeared in the year

following, and "Peter Bell" in 1819. In 1843 he succeeded his friend Mr. Southey as Poet Laureate, on the recommendation of Sir Robert Peel. He died at Rydal Mount.

Purchased by the Trustees, June 1860. (104.)

Half-length, seated in a landscape, face three-quarters to the left.

Dimensions.—7 ft. 1½ ins. by 4½ ft. 4 ins.

ANOTHER PORTRAIT.

Drawn at the age of 28 by Robert Hancock.

Drawn in black chalk upon white paper for Joseph Cottle, of Bristol, 1798.

Purchased by the Trustees, May 1877. (450.)

To the waist, face in profile to the left.

Dimensions.—6½ ins. by 5½ ins.

SIR CHRISTOPHER WREN, F.R.S. 1632–1723.

Painted by Sir Godfrey Kneller.

This great architect and mathematician was born at Knoyle, in Wiltshire, of which place his father, Dr. Christopher Wren, was vicar. His father was also Dean of Windsor, Chaplain to King Charles I., and Registrar of the Order of the Garter. His uncle was Dr. Matthew Wren, Bishop of Ely; and his mother was Mary Coxe, heiress of Fonthill. On account of his delicate health, the young Christopher at first studied under a private tutor; but subsequently went to Westminster School, and thence to Wadham College, Oxford. John Evelyn, in his diary, dated July 1654, Oxford, mentions his interview with "that miracle of a youth, Mr. Christopher Wren, nephew to the Bishop of Ely." In 1657 he was elected to the professorship of Astronomy in Gresham College, which he retained until his appointment to the Savilian Chair at Oxford, in 1661, at which time also he was created Doctor of Civil Law. Wren was one of the original founders of the Royal Society. He visited France in 1665. Wren had been one of the Commissioners appointed for the reparation of old St. Paul's, and, when the city was reduced to ashes, drew the plan of a new one, which, however, was not carried into effect. The Royal authority for the rebuilding of St. Paul's Cathedral was dated May 14th, 1675. The first stone was laid on the 21st of June following. Divine Service was first performed in it December 2nd, 1697, on the day of thanksgiving for the peace of

Byswick. The last and highest stone was laid 1710, when Sir Christopher had attained his 79th year. It is not possible within the limits of this notice to enumerate his other important works. Many of his drawings are preserved at All Souls College, Oxford, of which he was a fellow. Wren at the age of 91 was found dead in his chair after dinner. The inscription in St. Paul's "Si monumentum requiris circumspecte," marks his place of burial.

Purchased by the Trustees, November 1860. (113.)

Seated figure, to below the knees, face three-quarters to the left.

Dimensions.—4 ft. 1 in. by 3 ft. 3 ins.

CHRISTOPHER AND JOHN WRIGHT. *See* COLLECTIVE PORTRAITS, page 447, THE GUNPOWDER PLOT CONSPIRATORS.

JOSEPH WRIGHT, A.R.A. 1734-1797.

Painted by himself.

An eminent painter both of figure and landscape, commonly known as Wright of Derby, in which town he was born, and resided during the greater part of his life. Many of his portraits are to be found scattered about in country houses, and are distinguished by great merits. While in Italy he had the opportunity to observe an eruption of Mount Vesuvius, which is believed to have left a permanent impression on his mind; for, from this period, fire-light subjects became the artist's favourite themes, and he painted eruptions, thunderstorms, the Girandola (the great display of fireworks) from the Castle of St. Angelo at Rome, and the siege of Gibraltar, with great success. Two other subjects of this class, "The Academy of Artists drawing by Lamplight," and "A Blacksmith's Forge," have been engraved. In 1785 there was an exhibition of his works in the Piazza, Covent Garden.

Presented by William Michael Rossetti, Esq., February 1858. (29.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. 4½ ins. by 2 ft.

THOMAS WRIGHT. 178-1875.

Drawn by George Frederick Watts, R.A.

The Prison Philanthropist. Born at Manchester. A working-man, who, after succeeding in his profession, devoted his money and leisure to reclaiming prisoners and criminals, and was

instrumental in bringing many back to lead an honest and respectable life. In the Town Hall at Manchester, there is a picture, by Watts, of him as "The Good Samaritan," for which this drawing is a study.

Presented, December 1895, by the artist. (1016)

Head, face three-quarters to the left.

Dimensions.—1 ft. 6½ ins. by 1 ft. 3 ins.

SIR THOMAS WYAT. 1508-1542.

Painted after a drawing by Holbein.

Poet and diplomatist. Born at Allington Castle, Kent. Minister to Spain in 1537; held various posts at court with chequered favour under Henry VIII. Published several poems, which, with those written by the Earl of Surrey, are among the earliest poems of English poets, and had a great influence on the style and diction of the following age. His son, of the same name, was beheaded for rebellion against Queen Mary.

Purchased by the Trustees, March 1896. (1035.)

Bust, face nearly in profile to the left.

Dimensions.—(Circular) 19 ins. diameter.

JAMES WYATT, P.R.A. 1746-1818.

Bronze bust, by John C. F. Rossi, R.A.

Architect. Born near Burton, in Staffordshire. Was taken at an early age by Lord Bagot in his ambassadorial suite to Rome, where he studied diligently. Wyatt became architect of the old Pantheon, in Oxford Street, Fonthill Abbey, and Lee Priory. He made additions to some of the colleges at Oxford, and conducted operations in the cathedrals of Lichfield and Salisbury. He succeeded Sir William Chambers as Surveyor-General to the Board of Works. During the temporary retirement of Benjamin West, Wyatt was elected, in 1805, President of the Royal Academy, and occupied the chair for one year.

Presented by Sir M. Digby Wyatt, F.S.A., March 1872. (344.)

SIR JEFFREY WYATVILLE, R.A. 1766-1840.

Drawn by Sir Francis Chantrey, R.A.

Architect. Son of Joseph Wyatt. Architect to Windsor Castle, which he re-modelled. Elected R.A. 1826. Assumed the name of Wyatville. Knighted 1828, and died in Windsor Castle.

Presented, February 1871, by the widow of George Jones, R.A., being one of a collection of drawings made by Sir Francis Chantrey with the *camera lucida* as preparatory sketches for his works in sculpture.

Dimensions.—1 ft. 6½ ins. by 1 ft. 1½ ins.

WILLIAM WYCHERLEY. 1640-1715.

Painted by Lawrence Crosse after Sir Peter Lely.

Dramatist. Born in Shropshire and educated in France and at Oxford. Author of several comedies, of which the best known are "Love in a Wood," "The Country Wife," and "The Plain Dealer." A man of fashion in his day, and noted for his handsome face and figure.

Purchased by the Trustees, November 1891. (880.)

To the waist, face three-quarters to the left.

Dimensions—2 ft. 4½ ins. by 1 ft. 11½ ins.

ANNE HYDE, DUCHESS OF YORK. 1637-1671.

Painted by Sir Peter Lely.

Daughter of Lord Chancellor Clarendon, and first wife of James, Duke of York, afterwards King James II., to whom she was married in 1660. She became the mother of Queen Mary II. and Queen Anne.

Purchased by the Trustees, June 1867. (241.)

To the waist, face three-quarters to the right.

Dimensions.—2 ft. 5 ins. by 2 ft.

H. R. H. EDWARD AUGUSTUS, DUKE OF YORK. *See* GEORGE III.

HENRY STUART, CARDINAL YORK. 1725-1807.

Painted as a child by Nicolas Largillière.

Henry Benedict Maria Clemens was the second son of Prince James Stuart, known as "the Old Pretender," and of his consort Princess Maria Clementina Sobieski. He was born at Rome, and, in pursuance of his father's wishes, took holy orders. Pope Benedict XIV. created him cardinal in 1747, and subsequently endowed him with the bishoprics of Frascati and Ostia. After his elder brother's death, in 1788, he caused a medal to be struck bearing his name "HENRICVS NONVS MAGN. BRIT. REX, NON DESIDERIIS HOMINUM SED VOLUNTATE DEI." He was deprived of his ecclesiastical revenues during the French occupation of Rome; but, through the friendly mediation of Sir John Cox Hippisley, received a yearly pension of 4,000*l.* from the British

Government. He returned to Rome in 1801, and died the Doyen of the Sacred College.

Purchased by the Trustees, June 1876. (435.)

To the waist, face three-quarters to the left.

Dimensions.—2 ft. $\frac{1}{2}$ in. by 1 ft. $6\frac{1}{2}$ ins.

(a.) ANOTHER PORTRAIT.

Painted by Pompeo Batoni.

Purchased by the Trustees, July 1861. (129.)

Standing figure to below the waist, face three-quarters to the left.

Dimensions.—2 ft. $4\frac{1}{2}$ ins. by 2 ft.

(b.) ANOTHER PORTRAIT:

Drawn in crayons by Rosalba Carriera.

Purchased by the Trustees, July 1873. (378.)

Bust, face part in profile to the right.

Dimensions.—9 ins. by $7\frac{1}{2}$ ins.

SIR ALLEN YOUNG. See page 474, ARCTIC PORTRAITS.

JOHN ZOFFANY, R.A. 1733-1810.

Painted in 1761 by himself.

Portrait painter. Born at Frankfort-on-the-Maine. He went at an early age to study in Rome, and arrived in England in 1758. In 1762 he became a member of the Incorporated Society of Artists and was one of the original members of the Royal Academy. He proceeded in 1783 to India, where he remained lucratively employed during seven years. His family and theatrical groups are highly esteemed, and many of the latter have been engraved.

Purchased by the Trustees, February 1875. (399.)

To the waist, face nearly in profile to the left.

Dimensions.—1 ft. 9 ins. by 1 ft. $4\frac{1}{2}$ ins.

COLLECTIVE PORTRAITS.

INTERIOR OF OLD SOMERSET HOUSE AND CONFERENCE OF ENGLISH AND SPANISH PLENIPOTENTIARIES IN 1604.

Painted by Marc Gheeraedts.

A large historical picture representing the English, Spanish, and Austrian plenipotentiaries assembled in an apartment at old Somerset House, 18th August 1604, to conclude a treaty of peace and commerce between the King of Great Britain on the one side, and the King of Spain and the Archduke and Archduchess of Austria on the other. (*James I., Philip III., Albert, Governor of the Netherlands, brother of the Emperor Rudolf, and Isabella Clara Eugenia, sister of the King of Spain.*)

King James by this treaty bound himself to give no further aid to the "Hollanders or other enemies of the King of Spain and the Archduke," in return for which English subjects trading abroad, were exempted from molestation by the agents of the Inquisition. This abandonment of the Hollanders led to a dislike between the two nations, which resulted in the naval wars of the time of the Commonwealth. A particular account of this Conference, and the articles of the treaty agreed upon will be found in Stow's Annals (ed. 1631) under the date of August 1604.

The English in the picture are ranged on one side of the table, to the spectator's right, and the foreigners to the left, facing them. The reference letters and numerals are introduced against each head in the picture itself.

COMMISSIONERS FOR THE KING OF GREAT BRITAIN :

- A. *Thomas, Earl of Dorset*, Baron Buckhurst, High Treasurer of England, K.G. (He holds his wand of office, and is seated next the window, furthest away from the spectator.)
- B. *Charles, Earl of Nottingham*, Baron Howard of Effingham, Chief Justice, and Justice itinerant of all forests on this side Trent, High Admiral of England, and Captain General of the navies and seas of England, Ireland, and the isles and dominions thereof. K.G. (He defeated the Spanish Armada.)
- C. *Charles, Earl of Devonshire*, Baron of Mountjoy, Lieutenant in the kingdom of Ireland, Master of the Ordnance, Governor of the town, island, and castle of Portsmouth, K.G.
- D. *Henry, Earl of Northampton*, Lord Howard of Marnhill, Lord Warden and Admiral of the Cinque Ports.

E. *Robert Cecil*, afterwards *Viscount Cranborne*, Lord Cecil of Essendon, Principal Secretary, Master of the Court of Wards and Liveries. (Afterwards Earl of Salisbury.)

All the preceding are of His Majesty's Privy Council.

COMMISSIONERS FOR THE KING OF SPAIN. (Beginning from the Window.)

1. *Juan de Velasco*, constable of Castile and Leon, Duke of the city of Frias, Conde de Haro, Lord of the towns of Villalpand and Redraca de la Sierra, Lord of the house of Velasco and of the seven infants of Lara, Great Chamberlain to Philip the Third, King of Spain, &c., Councillor of State and War, President of Italy.
2. *Juan Baptista de Tassis*, Conde de Villa Mediana, Gentleman of the King's Chamber, and Postmaster General in the kingdoms and dominions of the King of Spain.
3. *Alessandro Rovida*, Professor of the Law in the College of Milan and Senator of the Province of Milan.

COMMISSIONERS FOR THE ARCHDUKE AND ARCHDUCHESS:

4. *Charles*, Prince and Count of *Aremberg*, Knight of the Order of the Golden Fleece, Councillor of State and Admiral General to the Archdukes.
5. *Jean Richardot*, Knight, President of the Privy Council and Councillor of State.
6. *Lodovic Verreyken*, Knight, Principal Secretary and Audienciar.

The scene represents the interior of a chamber, and faces a large square window looking into a courtyard surrounded by buildings, the red roof and tall chimneys of which are seen through the leaden casement of the glass. The ceiling does not appear. Beneath the window, and inside the room, is trailed a large plant combined with white roses. The walls are hung with tapestries bearing tablets dated 1560, and afford an exact representation of the decorations of the apartment at that time. The floor is strewn with rushes. In the centre is a long square table, placed endwise towards the window, covered with a richly patterned carpet cloth. The commissioners are all seated along the sides in high-backed chairs, facing each other, no chair being placed at either end. One solitary inkstand and pen appear on the table, and a single official paper lies open before Cecil, the Secretary of State. The fifth figure on the opposite side (Richardot) holds a small paper in his right hand inscribed "Altezz. Seren." The writing on the larger document is illegible and was never intended by the painter to be read.

Northampton holds a small paper folded like a book in his right hand. Dorset and Nottingham wear small black skull caps, and both they and Devonshire have the badge of the Garter attached by a blue ribbon round the neck. All wear elaborately

folded lace ruffs, fitting close to the face. The second Spaniard (de Tassis) wears the red cross of Santiago on the front of his black dress. The faces of the third figure on each side (Devonshire and Rovida) are seen directly in profile. Aremberg, No. 4, has the jewelled collar of the Toison d'Or.

The scarcity of writing materials on the table may perhaps be taken to imply that the members of the Conference have assembled solely to sign the instrument already agreed upon. No hats, which so frequently appear upon the table or chairs in pictures representing assemblies of this period, are introduced.

We learn from Stow, page 845, that about the beginning of the summer of 1604, agents were occupied on the treaty, and, when terms were arranged, the King of Spain sent as commissioners noblemen of high rank for ratification of the same. These dignitaries arrived at Dover on the 1st August, "accompanied
" with marquesses, earls, barons, knights, and gentlemen to the
" number of 100 persons, where, according to the King's express
" commandment, they were honourably and kindly entertained
" by the nobility and gentry of Kent. The King's barges brought
" them from Gravesend to Somerset House, where the Spanish
" Commissioners kept residence; the Archduke's Commissioners
" remained at Durham House."

The names are inscribed on the lower part of the picture in Spanish in two columns, with corresponding numbers and letters near the heads. Those on the left, being foreigners, are distinguished by numerals. Those on the right, the English, are identified by capital letters.

Purchased by the Trustees, at the Hamilton Palace sale, July 1882. (665.)

Dimensions.—6 ft. 9 ins. by 8 ft. 9 ins.

THE GUNPOWDER PLOT CONSPIRATORS. 1605.

Engraved from the life by Crispin Van der Passe.

A group of the eight principal conspirators, viz.:—Guy Fawkes, Robert Catesby, Thomas Percy, John Wright, Christopher Wright, Robert Winter, Thomas Winter, and Thomas Bates.

GUY FAWKES (born 1570) was a member of the old Yorkshire family of Fawkes. His father was Registrar of the Consistory Court of York Cathedral; and he was educated at the free school of that city, where Bishop Merton and Sir Thomas Cheke are said to have been his schoolfellows. Though born of Protestant parents, he was probably brought up under the influence of his stepfather, who was a devout Roman Catholic. After dissipating the small fortune which he inherited, he

enlisted in the Spanish army engaged, under the Archduke Albert, in Flanders. There he made the acquaintance of many exiled English Catholics, and being selected by Catesby and Winter, the originators of the plot, as a suitable instrument for carrying it into execution, was brought by the latter to England in April 1604. Father Greenway, in his MS. account of the conspiracy, describes Fawkes as "a man of great piety, of exemplary temperance, of mild and cheerful demeanour, an enemy of broils and disputes, a faithful friend, and remarkable for his punctual attendance upon religious observances;" it seems clear that he was not, as he has been popularly represented, a merely mercenary hireling, but was actuated, like his companions, by religious fanaticism.

ROBERT CATESBY (born 1573) was the son and heir of Sir William Catesby, who possessed large estates in Northamptonshire, Warwickshire, and Oxfordshire, and who became a Roman Catholic in 1598; his mother was the daughter of Sir Robert Throckmorton. He was educated at Gloucester Hall (now Worcester College), Oxford, and married a daughter of Sir Thomas Leigh, of Stoneleigh. He took part in the insurrection of the Earl of Essex in 1601, and in various conspiracies projected by the discontented Roman Catholics during the next two years. Catesby was the originator of the plot, and first confided his ideas to Winter and Wright in the early part of 1604. Father Greenway describes him as above six feet high, of exceedingly noble and expressive countenance, and exercising, by the dignity of his character, an irresistible influence over the minds of those who associated with him. Upon the announcement of the arrest of Fawkes on the eve of the 5th of November, the rest of the conspirators fled from London, but were overtaken at Holbeach in Staffordshire, where Catesby, Percy, and the two Wrights were killed after a desperate defence.

THOMAS PERCY, born in 1560, was great grandson of Henry, fourth Earl of Northumberland, and steward to the ninth earl at Alnwick Castle. He was early in life a convert to the Catholic faith, and, before the death of Elizabeth, had been sent on a mission to King James, from whom he obtained promises of toleration for his co-religionists; when, on the accession of James to the English throne, these promises were not fulfilled, Percy was much exasperated and readily engaged himself in the conspiracy. Greenway says that at that time "he was about 46 years of age, though, from the whiteness of his head, he appeared to be older; his figure was tall and handsome, his eyes large and lively, and the expression of his face pleasing though grave; and notwithstanding the boldness of his character, his manners were gentle and quiet." He and Catesby were killed by a single shot as they fought back to back.

JOHN AND CHRISTOPHER WRIGHT, brothers; were members of a good Yorkshire family, and old friends of Catesby; like him they were converts to Catholicism, and had taken part in the rebellion of the Earl of Essex. Their sister was married to Thomas Percy. Both were killed at Holbeach.

ROBERT WINTER was the head of an old Worcestershire family, and resided at Huddington, where he had large estates; by marriage with the Throckmortons, the Winters were related to Catesby and Tresham; Robert himself was married to a daughter of John Talbot, a wealthy Roman Catholic gentleman of his own county. He was at first strongly opposed to the plot, believing that it must bring ruin upon its authors and their co-religionists, but eventually was induced to take an active part in it.

THOMAS WINTER, the younger brother of Robert, had served for some years in Flanders against the King of Spain, and was afterwards in the employment of Lord Monteagle; he had shared in all the Catholic intrigues that were started during the latter years of Queen Elizabeth, and was one of the first to join with Catesby in the plot. Father Greenway describes him as an accomplished and able man, familiarly conversant with several languages, and of great account with his party, in consequence of his talents for intrigue and his personal acquaintance with ministers in foreign courts.

THOMAS BATES was an old servant of Catesby, and was made an accomplice in the plot at an early stage of the proceedings. The statements which he made when examined after his arrest first implicated Garnet and other Jesuit priests in the conspiracy. Robert Winter and Bates, with Sir Everard Digby and John Grant, were executed in St. Paul's Churchyard on January 31, 1606; and Guy Fawkes and Thomas Winter, with Ambrose Rookwood and Robert Keyes, on the following day in Palace Yard, Westminster.

Acquired by the Trustees, November 1871. (334A.)

Dimensions.—7½ ins. by 8½ ins.

FIVE CHILDREN OF CHARLES I., WITH A LARGE DOG.

An old copy after Sir Anthony Van Dyck.

The children of Charles I. and Henrietta Maria represented in this picture are—

CHARLES, Prince of Wales, (afterwards Charles II.), aged 7, (in red with his hand on the dog's head.)

MARY, afterwards Princess of Orange and mother of William III., aged 6, (on the left, turned towards the right.)

JAMES, Duke of York, (afterwards James II.), aged 4, (in a tight fitting cap and long dress.)

ELIZABETH, (who died unmarried at Carisbrook), aged 2, (holding her infant sister in a chair.)

ANNE, (who died in infancy), aged 1, (infant in a chair.)

The original picture, of which this is a copy and which shows the figures at whole-length, was painted by Van Dyck in 1637, and is now in the royal collection at Windsor Castle.

There are several other portraits of these children, for the most part containing the first three only, painted by Van Dyck, of which the best is that painted in 1635 and now in the royal picture gallery at Turin.

Purchased by the Trustees, July 1868. (267.)

Dimensions.—3 ft. 6 ins. by 5 ft. 8½ ins.

INTERIOR OF THE HOUSE OF COMMONS in 1650.

Electrotypes from the reverse of a silver medal struck to commemorate Cromwell's victory at Dunbar.

Exhibiting a representation of the House of Commons similar to that on the Great Seal of 1651, but without anyone addressing the House. On the obverse is a profile portrait of Oliver Cromwell.

Presented, July 1885, by Herbert Appold Grueber, Esq., F.S.A. (747.)

INTERIOR OF THE HOUSE OF COMMONS in 1651.

Electrotypes in silver of the Great Seal of England under the Commonwealth, engraved by Thomas Simon. Done from an original wax impression in the British Museum.

For the curious history of this seal see Bulstrode Whitelocks' "Memorials."

See Cromwell's Letters and Speeches, by T. Carlyle, 1857, vol. 2, page 253, and "Medallio Illustrations" published by the Trustees of the British Museum, 1885, vol. 1, page 391.

Presented, May 1885, by George Scharf, Esq., C.B., F.S.A. (742.)

THE SEVEN BISHOPS. 1688.

Painter unknown.

The Seven Bishops who were committed to the Tower, June 8th, 1688, for refusing to distribute the King's Declaration of Indulgence for liberty of conscience, in their respective dioceses. After a trial in the Court of King's Bench, they received a verdict of acquittal, and were set at liberty, amidst great public rejoicings, on the 30th June following. In the centre, on a larger scale than the rest, is placed WILLIAM SANCROFT, Archbishop of Canterbury. He succeeded Archbishop Sheldon, and was consecrated 1677.

Around him, within black ring medallions, are—

WILLIAM LLOYD, Bishop of St. Asaph, consecrated 1680.

FRANCIS TURNER, Bishop of Ely, translated from Rochester, 1684.

THOMAS KEN, Bishop of Bath and Wells, consecrated 1684.

JONATHAN TRELAWNEY, Bishop of Bristol, son of Sir Jonathan Trelawney of Pelynt, in Cornwall, consecrated 1685.

THOMAS WHITE, Bishop of Peterborough, consecrated 1685.

JOHN LAKE, Bishop of Chichester. Had been nominated to the Bishopric of Man by the Earl of Derby in 1682. Translated from Bristol, 1685.

Purchased by the Trustees, June 1859. (79.)

Dimensions.—3 ft. 2 ins. by 2 ft. 9 ins.

ANOTHER PORTRAIT GROUP.

Silver Medallion by G. Bower.

The portraits are arranged similarly to the group in the picture described above.

Presented, 1862 by John Ashton Bostock, Esq.

INSTALLATION OF KNIGHTS OF THE GARTER at KENSINGTON
PALACE, on August 4th 1713, by QUEEN ANNE.

Painted in 1713 by Peter Angelis.

There has been some question as to the exact ceremony, which is depicted here, but there can be but little doubt that it represents the Chapter of the Order of the Garter, held by Queen Anne at Kensington Palace in August 4th 1713, when

Henry Grey, Duke of Kent, Robert Harley, first Earl of Oxford, Charles Mordaunt, third Earl of Peterborough, and John, Earl Poulett, were installed as Knights of the Garter. The chapter was the last held by Queen Anne, and was held at Kensington, and not at Windsor, owing to her physical infirmities. Two of these noblemen kneel on the lowest step of the throne, and have already been invested with the mantle and collar of the Order and the Garter itself. The Queen places her hand upon the joined hand of the two Knights of the Garter. It is uncertain which of the noblemen are represented here, but the Knight kneeling on the right of the picture would appear to represent Harley. One of these noblemen is attended by a page boy in grey silk, and the other has two black boys supporting his long blue mantle. Among the Knights of the Garter in attendance, and they all wear their full robes and collars, one figure is prominent holding a long slender wand. This is probably Charles Talbot, Duke of Shrewsbury, who was Lord Chamberlain of the Household, Lord Lieutenant of Ireland, and for a brief period Lord High Treasurer. Two yeoman of the Guard, in the well-known costume, but without ruffs or rosettes to their shoes, holding halberds, stand prominently forth on the extreme left. Through a wide door, in the distant appartments, may be seen a crowd of courtiers waiting for admission, and through the large square panes of the window in a garden are seen clustered various persons in dark and formal attire, peering anxiously through the glass as if to obtain a sight of the ceremonial.

Purchased by the Trustees, March 1881. (624.)

Dimensions.—2 ft. 5½ ins. by 1 ft. 11¼ ins.

THE COURT OF CHANCERY, as held openly in Westminster Hall during the reign of George I.

Painted by Benjamin Ferrers.

This picture contains portraits of Lord Chancellor Macclesfield (presiding), Sir Philip Yorke (Solicitor-General) afterwards Lord Chancellor Hardwicke, *see ante* page 201, and Sir Thomas Pengelly (King's Prime Serjeant) afterwards Chief Baron of the Exchequer.

From a very remote period the three great courts of law were held, partitioned off by square enclosures, within the walls of Westminster Hall. Two of them, the Chancery and the King's Bench, were placed at the upper end of the hall, against the south wall below the great window. There are still extant pictorial records in a manuscript of the time of Henry VI, of the judges thus presiding.

These courts during the trial of King Charles I. were covered over, and converted into galleries and scaffolds for spectators.

Samuel Pepys in his Diary, under date 18 May 1661, thus records a visit to Westminster. "Very pleasant to see the Hall in the condition it is now, with the judges on the benches at the further end of it." The situation of these law courts is clearly shown in an engraving of the Interior of Westminster Hall, entitled "Westminster Hall in Term Time," from a drawing by Gravelot, taken about 1730, shortly after Lord Macclesfield's own time.

Purchased by the Trustees, 30th June 1888. (791.)

Dimensions.—2 ft. 5½ ins. by 2 ft. 4¼ ins.

MEETING OF A COMMITTEE OF THE HOUSE OF COMMONS
at the Fleet Prison, 1729.

Painted in 1729 by William Hogarth.

This Committee was appointed by the House of Commons on a motion of General James Oglethorpe, M.P. on February 25, 1728-9, to inquire into conduct of Thomas Bambridge, warder of the Fleet Prison. The Committee met on February and reported: "That Thomas Bambridge, the acting warder of the prison of the Fleet, hath wilfully permitted several debtors of the crown in great sums of money, as well as debtors to divers of his Majesty's subjects to escape; hath been guilty of the most notorious breaches of his trust, great extortions, and the highest crimes and misdemeanours in the execution of his said office and hath arbitrarily and unlawfully loaded with irons, put into dungeons, and destroyed prisoners for debt under his charge, treating them in the most barbarous and cruel manner in high violation and contempt of the laws of the Kingdom." In spite of this report and three subsequent trials for murder and other crimes, Bambridge seems to have escaped without any great punishment.

The members of the Committee were as follows: Chairman, General James Edw. Oglethorpe, Lord Morpeth, Lord Inchiquin, Lord Percival, Sir Gregory Page, Sir Archibald Grant of Monymusk (for whom the picture was painted), Sir James Thornhill (the painter), Sir Andrew Fountaine, General Wade, Capt. Vernon, R.N., Francis Child, and Wm. Hucks, Esqrs. Bambridge stands on the extreme left.

Presented, November 1892, by the Earl of Carlisle. (926.)

Dimensions.—1 ft. 9 ins. by 2 ft. 4 ins.

INTERIOR OF THE HOUSE OF COMMONS in 1742.

Engraving by John Pine, from drawings by Hubert Gravelot.

In this engraving there is seen the interior of the House of Commons, as it appeared in 1742 with Speaker Onslow in the chair and Sir Robert Walpole, who wears the ribbon of the Garter, addressing the House.

There is a companion engraving showing the interior of the House of Lords with the Speaker of the House of Commons attending to hear the royal assent given to a Bill.

Dimensions.—2 ft. 1 in. by 1 ft. 6 ins.

REVIEW OF TROOPS IN THE PHENIX PARK, DUBLIN,
BY GENERAL SIR JOHN IRWIN, K.B.

Painted in 1781 by Francis Wheatley, R.A.

This picture, which was originally believed to contain portraits of Lord Amherst and General Conway, represents a scene in the Phoenix Park, Dublin, during a review by General Sir John Irwin, K.B., Commander-in-Chief in Ireland.

Sir John Irwin (1728-1788), obtained a commission in the Army at the age of eight, and after some distinguished service, became Major-General in 1762. He was Governor of Gibraltar from 1766 to 1768, Commander-in-Chief of the forces in Ireland from 1775 to 1782, and made K.B. in 1775. He was well-known in society, and a favourite with George III.

Purchased by the Trustees, May 1883. (682.)

Dimensions.—7 ft. 9½ ins. by 5 ft. 9½ ins.

PORTRAIT GROUP OF SIR JOSHUA REYNOLDS, P.R.A., 1723-1792; SIR WILLIAM CHAMBERS, R.A., 1726-1796; and JOSEPH WILTON, R.A., 1722-1803.

Painted in 1782 by John Francis Rigaud, R.A.

This portrait group of three well-known artists, Reynolds the painter, Chambers the architect, and Wilton the sculptor, was exhibited at the Royal Academy in 1782 as "Portraits of Three English Artists," intended as a "pendant" to the "Portraits of Three Italian Artists" (Bartolozzi, Carlini, and Cipriani), exhibited by Rigaud two or three years before. The three English artists in question were personal friends of the painter. Sir William Chambers, R.A., of whom a portrait by Sir Joshua Reynolds is already in the collection, was the well-known architect of Somerset House. Joseph Wilton, sculptor and Royal Academician, became Keeper of the Royal Academy in 1790.

Reynolds and Chambers are seated at a table, and Wilton stands in the background.

Dimensions.—3 ft. 10½ ins. by 4 ft. 8½ ins.

INTERIOR OF THE OLD HOUSE OF COMMONS IN ST. STEPHEN'S
CHAPEL AT WESTMINSTER, IN THE YEAR 1793.

Painted by Karl Anton Hickel.

The Speaker, Addington, is in the chair. Conspicuous on the left of the Speaker, stands William Pitt in the act of addressing the House. Among the members, to the left of the spectator, may be recognised Sir R. Pepper Arden (Master of the Rolls), wearing a black gown and clerical bands, Henry Dundas (Home Secretary), Richard, Earl of Mornington, wearing a blue ribbon as K.P., Robt. Dundas (Lord Advocate), Dudley Ryder (Paymaster General), Canning, Sir John Mitford (Solicitor General), Lord Macartney, Jenkinson, Wilberforce, and Lord Bayham. On the right of the spectator in the front row on the left of the Speaker are seen Charles James Fox, Sheridan, and Erskine. At the table are seated Mr. John Hatsell and Mr. John Ley. Among the members in the back row is General Porter of the Guards, who sat for Stockbridge.

The date of this picture appears to be early in the month of February 1793, and to represent the animated debate upon a Royal Message which was delivered to Parliament, informing them that the King had determined to augment his forces "for supporting his allies and for opposing views of aggrandisement and ambition on the part of France."

A moment like this, involving a discussion on the abolition of monarchy, would naturally, after his painful experience of the revolutionary movement in France which he had just quitted, interest the artist, and he appears to have at once selected it, and to have been specially favoured with sittings from members who were present.

The circumstances which led to the acquisition of this art treasure are as follows:—The knowledge of the fact that such a picture had ever been painted originated in the Loan Exhibition of National Portraits held at South Kensington in 1867, when two meritorious portraits of British statesmen, Erskine and Canning, lent by Earl Grey, K.G., and Lord Houghton respectively, drew attention to the artist Karl Anton Hickel, by whom they were painted. It was then found recorded that Hickel had commenced in 1793 a large picture of the interior of the House of Commons, which was to have been engraved by Cheesman, but which the artist eventually, after refusing a large price for it, carried away to Hamburg, where he died. Repeated inquiries were then instituted as to its subsequent resting place, but without success, until the Rt. Hon. Edward Stanhope, M.P., a member of this Board, had recourse to "Notes and Queries," and through that medium elicited the information that the picture was at Vienna, having been purchased from Hickel's

heirs in 1816 by the Emperor Francis of Austria; that it was deposited in a storeroom of the Belvedere Palace, and had at one time been exhibited to the public there, as noted in Murray's "Handbook to Southern Germany," 1853 edition. The correctness of these particulars was ascertained by the assistance of the late Colonel the Hon. Everard Primrose, military attaché to the British Embassy at Vienna, and, through the interest of Earl Granville, K.G., Secretary of State for Foreign Affairs, and Lord Edmond Fitzmaurice, M.P., Under-Secretary of State and a Trustee of this Gallery, on the circumstances being brought to the notice of the Emperor of Austria, his Imperial Majesty was pleased to present the picture to Her Excellency Lady Paget, the wife of the British Ambassador, for the National Portrait Gallery.

Presented by His Imperial Majesty the Emperor Francis Joseph of Austria and King of Hungary, June 1895. (745.)

Dimensions.—10 ft. 6½ ins. by 14 ft. 9 ins.

INTERIOR OF THE HOUSE OF LORDS IN AUGUST 1820, DURING THE DISCUSSION OF THE BILL TO DISSOLVE THE MARRIAGE BETWEEN GEORGE IV., AND CAROLINE OF BRUNSWICK.

Painted in 1823 by Sir George Hayter.

The scene is laid in the House of Lords, which was specially fitted up with bars and galleries for this occasion. A Secret Committee of the House of Lords was appointed to inquire into the conduct of Caroline of Brunswick, Queen Consort of George IV. on the report of which Committee, the Earl of Liverpool proposed in the House of Lords on July 5, 1820. "An Act to deprive her Majesty Queen Caroline Amelia Elizabeth of the title, prerogatives, rights, privileges, and exemptions of Queen Consort of this realm, and to dissolve the marriage between his Majesty and the said Caroline Amelia Elizabeth." The Bill was read for a first time at the same sitting of the House. The second reading was taken on August 17, and following days, when council were called in and witnesses examined. The second reading was carried on November 6, by a majority of 28. The third reading was carried on November 10, by a majority of 9 only, upon which the Earl of Liverpool announced the intention of the Government to abandon the Bill.

The council for the Crown were the Attorney-General, Sir Robert Gifford, the Solicitor-General, Sir John S. Copley, the Advocate-General, Sir Christopher Robinson, with Dr. Adams and Mr. Parke. For the Queen there appeared Henry Brougham, Thomas Denman, Dr. Lushington, and Messrs. John Williams, Tindal, and Wilde.

The incident represented in the picture is the cross-examination of Teodoro Majocchi, an Italian witness, by Earl Grey; Spineto (or Spinetti) acting as interpreter. The Queen is seated at a table within the bar, outside which near her are conspicuous her three counsel, Brougham, Lushington, and Denman, and Mr. Vizard, her agent. The counsel for the Crown, Copley and Gifford, are seen on the left. The Duke of Clarence, afterwards William IV., stands in the gallery on the left.

The picture was painted for George Welbore Agar-Ellis, afterwards Lord Dover, who is seen standing outside the bar on the right. The painter, Hayter, stands in the extreme right hand corner of the picture.

Deposited on loan to the Trustees, September 1895, by Luke, Lord Annaly. (999.)

Dimensions.—7 ft. 9½ ins. by 11 ft. 9½ ins.

ALPHABETICAL INDEX

To the Picture of the House of Lords in 1820, with reference to the Key-Plate annexed to the Picture.

The QUEEN (179).

Peers.

Earl of Albion (88).
 Earl of Albemarle (151).
 Lord Alvanley (156).
 Earl Amherst (152).
 Marquess of Anglesey (119).
 Duke of Argyll (162).
 Earl of Ashburnham (49).
 Duke of Athol (61).
 Lord Auckland (165).
 Marquess of Aylesbury (113).
 Earl of Aylesford (69).
 Lord Bagot (117).
 Marquess of Bath (9).
 Earl Bathurst (78).
 Lord Bayning (18).
 Duke of Beaufort (56).
 Duke of Bedford (137).
 Earl of Bessborough (147).
 Earl of Blessington (98).
 Earl of Bradford (8).
 Earl of Bridgewater (66).
 Earl Brownlow (13).
 Duke of Buckingham (129).
 Lord Calthorpe (128).
 Marquess of Camden (42).
 Earl of Carnarvon (180).
 Lord Carrington (92).
 Earl of Chatham (54).
 Earl of Clanwilliam (34).

Peers—cont.

Earl of Clare (158).
 Duke of Clarence (afterwards William IV.) (10).
 Viscount Clifden (154).
 Lord Clinton (150).
 Lord Colville (70).
 Marquess of Cornwallis (50).
 Earl of Coventry (144).
 Earl Cowper (155).
 Lord Dacre (167).
 Earl of Darnley (124).
 Earl of Dartmouth (14).
 Lord De Clifford (43).
 Earl De la Warr (153).
 Earl of Denbigh (19).
 Earl of Derby (24).
 Duke of Devonshire (87).
 Lord Digby (59).
 Earl of Donoughmore (128).
 Duke of Devonshire (141).
 Earl of Ducie (21).
 Earl of Egremont (45).
 Earl of Eldon (105).
 Lord Ellenborough (118).
 Earl of Enniskillen (7).
 Lord Erskine (138).
 Earl of Essex (142).
 Marquess of Exeter (146).
 Viscount Exmouth (58).
 Viscount Falmouth (15).
 Earl Fortescue (136).

Peers—cont.

Earl of Galloway (16).
 Duke of Gloucester (127).
 Earl of Gosford (133).
 Earl Gower (35).
 Duke of Grafton (163).
 Lord Grantham (3).
 Lord Granville (166).
 Lord Grenville (168).
 Earl Grey (114).
 Earl Grosvenor (125).
 Lord Gwydyr (164).
 Duke of Hamilton (148).
 Viscount Hampden (41).
 Earl of Harcourt (60).
 Earl of Harewood (17).
 Earl of Harrowby (79).
 Viscount Hereford (145).
 Lord Hill (11).
 Lord Holland (120).
 Lord Howard of Effingham (106).
 Marquess of Huntly (89).
 Earl of Jersey (22).
 Lord Kenyon (23).
 Lord King (140).
 Marquess of Lansdowne (131).
 Earl of Lauderdale (99).
 Duke of Leinster (139).
 Earl of Limerick (12).
 Earl of Liverpool (81).
 Marquess of Lothian (57).
 Earl of Mansfield (5).
 Earl Manvers (6).
 Viscount Melville (55).
 Earl of Morley (157).
 Earl Nelson (159).
 Duke of Northumberland (20).
 Lord Northwick (51).
 Earl of Pomfret (130).
 Duke of Portland (52).
 Duke of Richmond (1).
 Earl Rivers (47).
 Lord Rolle (97).
 Earl of Rosebery (134).
 Earl of Rosslyn (135).
 Duke of Rutland (2).
 Duke of St. Alban's (132).
 Earl of St. Germans (46).
 Lord St. Helen's (102).
 Earl of Shaftesbury (62).
 Viscount Sidmouth (76).
 Duke of Somerset (25).
 Marquess of Stafford (90).
 Viscount Sydney (86).
 Earl of Thanet (149).
 Earl of Verulam (4).
 Earl of Warwick (100).
 Duke of Wellington (67).
 Earl of Westmoreland (60).
 Earl Whitworth (44).
 Marquess of Winchester (53).
 Duke of York (82).

Bishops.

Bishop of Bangor (68).
 Archbishop of Canterbury (84).
 Bishop of Chester (73).

Bishops—cont.

Bishop of Durham (75).
 Bishop of Ely (96).
 Bishop of Llandaff (52).
 Bishop of London (80).
 Bishop of St. Asaph (74).
 Archbishop of Tuam (85).
 Bishop of Worcester (71).
 Archbishop of York (82).

Commoners, Counsel and others.

W. Adams, D.C.L. (38).
 Hon. G. Anson (123).
 Right Hon. C. Arbuthnot (164).
 Henry Brougham (95).
 Sir Francis Burdett (111).
 Viscount Castlereagh (172).
 Sir Charles Cockerell, M.P. (112).
 Sir J. S. Copley (48).
 H. Cowper (78).
 B. Currey, clerk (107).
 Lord Chief Justice Dallas (108).
 Viscount Deerhurst (143).
 T. Denman (178).
 George Agar-Ellis (161).
 Sir John FitzRoy, M.P. (116).
 G. Lane Fox, M.P. (104).
 Judge Garrow (100).
 Sir Richard Gifford (63).
 W. S. Gurney (shorthand writer (64).
 Charles Hayter (32).
 George Hayter (181).
 Hon. George Howard (28).
 Hon. D. Kinnaird (121).
 Hon. William Lamb (101).
 J. G. Lambton (109).
 Sir Charles Long (171).
 Dr. Lushington (93).
 Lieut.-Col. McGregor (26).
 T. Majocchi (65).
 C. B. Ogle (31).
 James Park (39).
 Hon. W. Ponsonby (10).
 J. A. Powell (27).
 Sir Christopher Robinson (40).
 Lord George Russell (110).
 Lord John Russell (122).
 Sir William Scott (123).
 Hon. Robert Smith (33).
 Spinetti (interpreter) (77).
 E. Thomas (29).
 Right Hon. G. Tierney (169).
 O. Tyndall (173).
 Sir T. Tyrwhitt (170).
 G. Vernon (91).
 W. Vizard (177).
 S. Whitbread (94).
 Sergeant Wilde (175).
 J. Williams, Q.C. (174).
 Mr. Wood (115).
 Marquess of Worcester (103).
 C. M. Young (30).
 Lady Anne Hamilton (178).
 The Editor of the Times (36).
 The Editor of the Courier (37).

INTERIOR OF THE OLD HOUSE OF COMMONS during the moving of the Address to the Crown at the Meeting of the First Reformed Parliament, 5th February 1833.

Painted by Sir George Hayter.

Purchased by Her Majesty's Government in July 1858, and presented the same year to the National Portrait Gallery. (54.)

Dimensions.—18 ft. by 12 ft.

ALPHABETICAL INDEX

To the Picture of the HOUSE OF COMMONS in 1833, with Reference Numbers to the Key-Plates, framed in the Gallery, by which may be found the situation of any person therein represented.

Reference Nos.
to Key-Plates.

Abercromby, Right Hon. James (Edinburgh); afterwards Speaker, and subsequently Lord Dunfermline	83
Aberdeen, the Earl of, K.T.	316
Adam, Rear-Admiral Sir Chas. (Clackmannanshire)	361
Adams, Edward Hamlyn (Carmarthenshire)	362
Aglionby, Henry Aglionby (Cockermouth)	281
Agnew, Sir Andrew, Bart. (Wigtonshire)	287
Althorp, Viscount (Northamptonshire), Chancellor of the Exchequer and Leader of the House of Commons; afterwards Earl Spencer	148
Anglesey, the Marquess of, K.G.	2
Anson, Lieut.-Gen. Sir George (Lichfield)	70
Anson, Hon. Lieut.-Col. George (Great Yarmouth)	75
Apsley, Viscount; afterwards Earl Bathurst (Cirencester)	178
Arbuthnot, Hon. Major-Gen. Hugh (Kincardineshire)	331
Ashley, Lord; afterwards Earl of Shaftesbury (Dorsetshire)	307
Astley, Sir Jacob, Bart.; afterwards Lord Hastings (Norfolk, West)	373
Attwood, Thomas (Birmingham)	296
Banks, William John (Dorsetshire)	190
Bannerman, Alexander (Aberdeen)	82
Baring, Alexander; afterwards Lord Ashburton (Essex, North)	253
Baring, Francis Thornhill; afterwards Lord Northbrook (Portsmouth)	128
Baring, Henry Bingham (Marlborough)	204
Baring, Henry Bingham (Winchester)	202
Barnett, Charles James (Maidstone)	30
Barron, Henry Winston; afterwards Sir Henry (Waterford)	28
Batson, Sir Robert, Bart. (Londonderry County)	260
Bedford, the Duke of, K.G.	7
Belfast, the Earl of (Antrim)	129
Bennet, John (Wilts, North)	78
Beresford, Vice-Admiral Sir John, Bart. (Coleraine)	308
Berkeley, Hon. G. C. Grantley (Gloucestershire, West)	18
Bernal, Ralph (Rochester)	120
Bethell, Richard (Yorkshire, East)	286
Bist, Thomas (Leominster, of Lottery celebrity)	272
Blackstone, William Seymour (Wallingford)	211
Blandford, Marquess of; afterwards Duke of Marlborough (Woodstock)	237
Brodie, William Bird (Salisbury)	110
Brotherton, Joseph (Salford)	255
Brougham, William (Southwark)	123
Browne, Dominick; afterwards Lord Oranmore (Mayo)	84

ALPHABETICAL INDEX OF MEMBERS.

Reference Nos.
to Key-Plates.

Bruce, Lord Ernest ; afterwards Marquess of Ailesbury (Marlborough)	209
Bruce, Charles Lennox Cumming (Inverness)	323
Brudenell, Lord ; afterwards Earl of Cardigan (Northamptonshire)	262
Bulkeley, Sir Richard, Bart. (Anglesey)	115
Burdett, Sir Francis, Bart. (Westminster)	99
Buxton, Thomas Fowell ; afterwards Sir Thomas (Weymouth)	88
Byng, George (Middlesex), (Father of the House)	86
Byng, Right Hon. Sir John ; afterwards Earl of Strafford (Poole)	37
Byng, Right Hon. George Stevens ; afterwards Earl of Strafford (Chatham)	117
Calcraft, Capt. John Hales (Wareham)	206
Campbell, Sir John, afterwards Lord Chancellor (Dudley)	95
Cartwright, William Ralph (Northamptonshire)	301
Castlereagh, Viscount ; afterwards Marquess of Londonderry (Downshire)	165
Cavendish, Hon. William ; afterwards Duke of Devonshire (Derbyshire)	32
Cavendish, Hon. Charles Compton (Sussex, West)	108
Cayley, Sir George, Bart. (Scarborough)	320
Cayley, Edward Stillington (Yorkshire, North)	319
Chandos, Marquess of ; afterwards Duke of Buckingham (Bucks.)	108
Chetwynd, Captain William (Stafford)	74
Childers, John Walbanke (Cambridgeshire)	27
Clay, Sir William, Bart. (Tower Hamlets)	245
Clayton, Col. Sir William, Bart. (Great Marlow)	69
Clive, Viscount ; afterwards Earl of Powis (Ludlow)	246
Clive, Hon. Robert Henry (Salop, South)	182
Clive, Edward Bolton (Hereford)	77
Cobbett, William (Oldham)	266
Cockerell, Sir Charles, Bart. (Evesham)	355
Codrington, Sir Edward, G.O.B., &c. (Devonport)	23
Cole, Viscount ; afterwards Earl of Enniskillen (Fermanagh)	281
Cole, Hon. Arthur Henry (Enniskillen)	210
Conolly, Edward Michael (Donegal)	224
Cooper, Hon. A. H. Ashley (Dorsetshire)	173
Coote, Sir Charles Henry, Bart. (Queen's County)	360
Corry, Hon. Henry Thomas Lowry (Tyrone)	214
Cripps, Joseph (Cirencester)	185
Dalrymple, Lieut.-Gen. Sir John H., Bart. ; afterwards Earl of Stair (Edinburgh)	40
Darlington, Earl of ; afterwards Duke of Cleveland (Salop, South)	206
Dashwood, George Henry (Bucks)	51
Denison, John Evelyn ; afterwards Speaker, and Viscount Ossington (Nottinghamshire, South)	12
Dick, Quintin (Maldon)	238
Dillwyn, Lewis Weston (Glamorganshire)	127
Divett, Edward (Exeter)	46
Donkin, Lieut.-Gen. Sir B. Shaw (Berwick-upon-Tweed)	58
Dugdale, William Stratford (Warwickshire, North)	298
Duncannon, Viscount ; afterwards Earl of Bessborough (Nottingham)	155
Duncombe, Hon. William ; afterwards Lord Faversham (Yorkshire)	195
Dundas, Hon. Sir Robert Lawrence, K.C.B. (Richmond)	121
Dundas, Capt. James Whitley Deans, R.N. (Greenwich)	36
Dykes, Fretchville Lawson Ballantine (Cockermouth)	44
Eastnor Viscount ; afterwards Earl Somers (Reigate)	289
Ehrington, Viscount ; afterwards Earl Fortescue (Devon, North)	158
Ellice, Edward (Coventry)	92
Elliot, Hon. Capt. George, R.N. (Roxburghshire)	137
Etwall, Ralph (Andover)	40
Ewart, William (Liverpool)	244
Fancourt, Major Charles St. John (Barnstaple)	300
Fazakerley, John Nicholas (Peterborough)	109
Feilden, William (Blackburn)	53
Fenton, John (Rochdale)	359
Ferguson, Robert (of Baith) (Kirkcaldy)	68

ALPHABETICAL INDEX OF MEMBERS.

Reference Nos.
to Key-Plates.

Fergusson, Lieut.-Gen Sir Ronald Craufurd (Nottingham)	162
Ferguson, Robert Cutlar (Kirkcudbright)	96
Fielden, John (Oldham)	200
Finch, George (Stamford)	263
Fitzgibbon, Hon. Richard Hobart (Limerick County)	297
Fleetwood, Peter Heskeith (Preston)	25
Fleming, Vice-Admiral Charles (Stirlingshire)	54
Ffolkes, Sir William, Bart. (Norfolk, West)	29
Forester, Lord	87
Forester, Hon. George Cecil; afterwards Lord Forester, (Wenlock)	291
Fox, Lieut.-Col. Charles Richard (Tavistock)	72
Fox, Sackville Lane, (Helston)	299
Fremantle, Sir Thomas Francis, Bart.: afterwards Lord Cottesloe (Buckingham)	203
French, Fitzstephen (Roscommon County)	284
Gaskell, Daniel (Wakefield)	325
Gaskell, James Milnes (Wenlock)	227
Gladstone, Thomas; afterwards Sir Thomas, Bart. (Portarlington)	229
Gladstone, William Ewart; afterwards Premier (Newark-upon-Trent)	228
Glynne, Sir Stephen, Bart. (Pliut)	106
Goderich, Viscount, afterwards Earl of Ripon	5
Gordon, Capt. the Hon. William, R.N. (Aberdeenshire)	326
Goulburn, Right Hon. Henry, M.A. (Cambridge University)	250
Graham, Sir James R., Bart. (Cumberland, East)	146
Grant, Col. Hon. Francis William; afterwards Earl of Seafield (Elgin-shire)	323
Grant, Right Hon. Sir Robert (Finsbury)	163
Greene, Thomas (Lancaster)	186
Greville, Major Hon. Sir Charles, K.C.B. (Warwick)	302
Grey, Earl, K.G. (then Prime Minister)	9
Grimston, Viscount; afterwards Earl of Vornham (Hertfordshire)	303
Gronow, Capt. Rees Howell (Stafford)	340
Grosvenor, Lord Robert; afterwards Lord Ebury (Chester)	141
Grote, George (City of London)	216
Guest, Josiah John; afterwards Sir John, Bart. (Merthyr Tydvil)	285
Gully, John (Pontefract)	292
Hallyburton, Hon. Douglas Gordon (Forfarshire)	31
Hamilton, Charles (not a Member)	374
Hannier, Sir John; afterwards Lord Hammer (Shrewsbury)	226
Harcourt, George Granville (Oxfordshire)	17
Hardinge, Right Hon. Major-Gen. Sir Henry; afterwards Viscount Hardinge, G.C.B. (Launceston)	157
Hardy, John (Bradford)	234
Harland, William Charles (Durham)	318
Harvey, Daniel Whittle (Colchester)	221
Hay, Lieut.-Col. Sir Andrew Leith (Elgin District)	140
Hay, Sir John, Bart. (Peeblesshire)	327
Hayes, Sir Edmund, Bart. (Donegal)	207
Hayter, Sir George (the artist)	375
Heathcote, Gilbert John; afterwards Lord Aveland (Lincolnshire)	330
Heneage, George Fieschi (Lincoln)	119
Henniker, Lord (East Suffolk)	194
Herbert, Hon. Sydney; afterwards Lord Herbert of Lea (South Wilts)	180
Heron, Sir Robert, Bart. (Peterborough)	161
Herries, Right Hon. John Charles (Harwich)	252
Hill, Lord Arthur Moses William; afterwards Lord Sandys	365
Hill, Lord A. Marcus; afterwards Lord Sandys (Newry)	62
Hill, Sir Rowland, Bart., afterwards Lord Hill (Salop, North)	290
Hobhouse, Sir John Cam, Bart.; afterwards Lord Broughton (Westminster)	150
Hodges, Thomas Law (Kent, West)	56
Holland, Lord	6
Horne, Sir William, Knt. (Marylebone)	152
Hotham, Lord (Leominster)	192

ALPHABETICAL INDEX OF MEMBERS.

References Nos.
to Key-Plates.

Howard, Philip Henry (Carlisle)	52
Howick, Viscount; afterwards Earl Grey (Northumberland)	132
Howley, Dr., Archbishop of Canterbury	311
Hudson, Thomas (Evesham)	240
Hume, Joseph (Middlesex)	218
Humphrey, John, Alderman; Lord Mayor of London in 1843 (Southwark)	143
Ingham, Robert (South Shields)	329
Inglis, Sir Robert, Bart., D.C.L. (Oxford University)	258
James, William (Carlisle)	280
Jeffrey, Right Hon. Francis; afterwards Lord Jeffrey (Edinburgh)	85
Jermyn, Earl; afterwards Marquess of Bristol (Bury St. Edmunds)	170
Jersey, the Earl of	312
Johnstone, Sir John, V.B., Bart. (Scarborough)	67
Jolliffe, Col. Hylton; afterwards Lord Hylton (Petersfield)	183
Kemp, Thomas Reid (Lewes)	220
Kennedy, Thomas Francis (Ayr District)	154
Kerrison, Major-Gen. Sir Edward, Bart. (Eye)	225
Kerry, Earl of (Calne)	63
King, Edward Bolton (Warwick)	333
Knatchbull, Sir Edward (Kent, East)	259
Labouchere, Henry; afterwards Lord Taunton (Taunton)	139
Langton, Col. William Gore (Somersetshire)	91
Lansdowne, the Marquess of, K.G.	3
Lefevre, Charles Shaw; afterwards Speaker, and Viscount Eversley (Hants)	100
Lefroy, Right Hon. Thomas, LL.D. (Dublin University)	235
Lefroy, Anthony (Longford County)	177
Lester, Benjamin Lester (Poole)	89
Ley, John (Clerk of the House)	158
Ley, William (Assistant Clerk)	160
Lincoln, Earl of; afterwards Duke of Newcastle (Nottinghamshire)	304
Littleton, John Edward; afterwards Lord Hatherton (Staffordshire)	134
Loch, James (Wick District)	372
Locke, Wadham (Devizes)	116
Lopes, Sir Ralph, Bart. (Westbury)	364
Lowther, Hon. Col. Henry Cecil (Westmoreland)	196
Lygon, Col. the Hon. Henry; afterwards Earl Beauchamp (Worcestershire)	292
Lyndhurst, Lord	315
Macaulay, Right Hon. Thomas Babington; afterwards Lord Macaulay (Leeds)	10
Macleod, Roderick, jun. (Sutherlandshire)	43
Madocks, John (Denbigh)	114
Mahon, Viscount; afterwards Earl Stanhope (Hertford)	235
Majoribanks, Stewart (Hythe)	41
Marshall, John, jun. (Seconder of the Address); (Leeds)	131
Maxfield, Capt. William (Great Grimsby)	242
Maxwell, Henry; afterwards Lord Farnham (Cavan)	171
Melbourne, Viscount	81
Mildmay, Paulet St. John (Winchester)	101
Miller, William Henry (Newcastle-under-Lyme)	293
Mills, John (Rochester)	21
Molesworth, Sir William (Cornwall, East)	199
Morpeth, Viscount; afterwards Earl of Carlisle (Yorkshire)	66
Mosley, Sir Oswald, Bart. (Staffordshire, North)	57
Mostyn, Hon. Edward Mostyn Lloyd (Flintshire)	113
Murray, John Archibald; afterwards Lord Murray (Leith)	94
Newark, Viscount (East Retford)	125
Nicholl, Right Hon. John, jun., LL.D. (Cardiff)	189
Noel, Sir Gerard Noel, Bart.; afterwards Earl of Gainsborough (Rutland)	363
Norreys, Lord; afterwards Earl of Abingdon (Oxfordshire)	236
North, Frederick (Hastings)	342
O'Connell, Daniel (Dublin City)	257

ALPHABETICAL INDEX OF MEMBERS.

Reference Nos.
to Key-Plates.

O'Connor Don, The (Roscommon)	275
O'Ferrall, Richard More (Kildare)	60
Ormelie, Lord (Mover of the Address); afterwards Marquess of Breadalbane (Perthshire)	186
Oswald, Richard Alexander (Ayrshire)	283
Paget, Col. Frederick (Beaumaris)	354
Palmer, Robert (Berks)	232
Palmerston, Viscount, Secretary of State for Foreign Affairs; afterwards Premier (Hants, South)	144
Patten, John Wilson; afterwards Lord Winmarleigh (Lancashire, North)	191
Pease, Joseph, jun. (Durham, South)	243
Peel, Right Hon. Sir Robert; afterwards Premier (Tamworth)	240
Pendarves, Edward William Wynne (Cornwall, West)	112
Pepps, Charles Christopher; afterwards Lord Chancellor and Earl of Cottenham (Malton)	22
Perceval, Lieut.-Col. Alexander (Sligo)	213
Philips, Sir George, Bart. (Warwickshire)	136
Pinney, William (Lyme Regis)	107
Plumptre, John Pemberton (Kent, East)	15
Pollock, Frederick; afterwards Sir Frederick Pollock, Lord Chief Baron (Huntingdon)	204
Ponsonby, Hon. William; afterwards Lord De Mauley (Dorsetshire)	33
Portman, Edward Berkeley; afterwards Viscount Portman (Marylebone)	370
Potter, Richard (Wigan)	241
Poulter, John (Shaftesbury)	80
Poyntz, William Stephen (Ashburton)	71
Ramsbottom, John (Windsor)	26
Ramsden, John Charles (Malton)	122
Reid, Sir John Rae, Bart. (Dover)	230
Rice, Right Hon. Thomas Spring; afterwards Lord Monteagle (Secretary to the Treasury)	151
Richmond, the Duke of, K.G.	1
Rickman, John (Assistant Clerk)	169
Ripon, Earl of (Lord Goderich)	5
Rippon, Cuthbert (Gateshead)	274
Robinson, George Henry (Worcester)	233
Roche, William (Limerick)	271
Roebuck, John Arthur (Bath)	215
Rosslyn, Earl of	310
Russell, Lord John; afterwards Earl Russell, K.G. (Devon, South)	149
Russell, Lord; afterwards Duke of Bedford (Tavistock)	60
Russell, Lord Charles James Fox (Bedfordshire)	61
Russell, Charles (Reading)	187
Russell, William Congreve (Worcestershire, East)	130
Sandon, Viscount; afterwards Earl of Harrowby (Liverpool)	11
Sanford, Edward Ayshford (Somersetshire, West)	105
Scott, Sir Edward Dolman, Bart. (Lichfield)	34
Scott, James Winter (Hampshire, North)	358
Sebright, Sir John Saunders, Bart. (Hertfordshire)	357
Seymour, Col. (Sergeant-at-Arms)	167
Sharpe, Lieut.-Gen. Matthew (Dumfries)	24
Shaw, Frederick, M.A. (Dublin University)	212
Sheil, Richard Lalor (Tipperary)	239
Sinclair, Sir George, Bart. (Caithness)	16
Smith, Hon. Robert John; afterwards Lord Carrington (Wycombe)	118
Smith, Robert Vernon; afterwards Lord Lyveden (Northampton)	142
Somerset, Lord Granville, (Monmouthshire)	251
Spencer, Hon. Capt. Frederick, R.N.; afterwards Earl Spencer, K.G. (Midhurst)	64
Stanley, Right Hon. Edward; afterwards Earl of Derby, K.G. (Lancashire)	147
Stanley, Edward J. (Cheshire, North)	65
Staunton, Sir George (Hampshire, South)	111
Staveley, Thomas Kitchenham (Ripon)	45

ALPHABETICAL INDEX OF MEMBERS.

Reference Nos.
to Key-Plates.

Steuart, Robert (Huntingdon District)	55
Stormont, Viscount; now Earl of Mansfield (Norwich)	248
Strickland, Sir George, Bart. (Yorkshire, West)	163
Stuart, Capt. Charles (Bute)	193
Stuart, Lord Dudley Coutts (Arundel)	78
Surrey, Earl of; afterwards Duke of Norfolk (Sussex, West)	90
Sutton, Right Hon. Charles Manners, Speaker; afterwards Viscount Canterbury (Cambridge University)	156
Talbot, Christopher Rice Mansel (Glamorganshire)	126
Talbot, James, jun. (Athlone)	279
Tavistock, Marquess of; afterwards Duke of Bedford	4
Taylor, Right Hon. Michael Angelo (Sudbury)	219
Tennyson, Right Hon. Charles D'Eyncourt (Lambeth)	76
Thomson, Right Hon. C. Poulett; afterwards Lord Sydenham (Man- chester)	145
Tooke, William (Truro)	103
Travot, Hon. Col. Rice; afterwards Lord Dynevor (Carmarthenshire)	508
Tullamore, Lord; afterwards Earl of Charleville (Perryn)	309
Tynte, Charles John Kemeys (Somersetshire, West)	18
Tyrell, Sir John Tysser Bart. (North Essex)	189
Verner, Col. William	24
Verney, Sir Harry, Bart. (Buckingham)	14
Vernon, Hon. George; afterwards Lord Vernon	81
Vigors, Nathaniel (Carlton)	273
Villiers, Viscount; afterwards Earl of Jersey (Honiton)	188
Vivian, John Henry (Swansea)	42
Vivian, Sir Richard Hussey, Bart.; afterwards Lord Vivian (Truro)	59
Wall, Charles Baring (Guildford)	205
Walter, John (Berks)	39
Warburton, Henry (Bridport)	217
Ward, Henry George (Saint Albans)	104
Watkins, John Lloyd Vaughan (Brecon)	93
Watson, Hon. Capt. Richard (Canterbury)	38
Wellington, the Duke of, K.G.	317
Weyland, Major Richard (Oxfordshire)	35
White, Luke; afterwards Lord Annaly (Longford)	19
White, Samuel (Leitrim)	20
Wigney, Isaac Newton (Brighton)	48
Wilbraham, George (Cheshire, South)	79
Williams, F. (Door-Keeper)	267
Williamson, Sir Hedworth (Durham, North)	124
Wood, Charles; afterwards Viscount Halifax (Halifax)	97
Wood, Col. Thomas (Brecknockshire)	223
Wrottesley, Sir John, Bart.; afterwards Lord Wrottesley (Stafford- shire)	133
Wynn, Right Hon. Charles Watkin Williams, D.C.L. (Montgomery- shire)	247
Yorke, Capt., R.N.; afterwards Earl of Hardwicke (Cambridgeshire)	288
Young, George Frederick (Tynemouth)	335
Young, John (Cavan)	179

CONVENTION OF THE ANTI-SLAVERY SOCIETY, held in
London at the Freemasons Hall, June 1840, under the
Presidency of Thomas Clarkson.

Painted by Benjamin Robert Haydon.

This picture contains 130 portraits. The following among
them are the most prominent: Thomas Clarkson; William Allen;
Samuel Gurney; George Stacey; Josiah Forster; J. Harfield

Tredgold; Mrs. Clarkson; Thomas Clarkson, grandson of the President; Sir Thomas Fowell Buxton; Dr. Stephen Lushington; Daniel O'Connell, M.P.; Joseph Sturge; John Cropper, junior; Rev. William Knibb; Rev. Joseph Ketley; Samuel J. Prescod; Henry B. Stanton; M. L'Instant, a delegate from Hayti; George Head Head; Mrs. Rawson; Amelia Opie,* widow of the painter, John Opie; Lady Noel Byron; Dr. John Bowring.

See extracts from the Artist's own journal, published in the Life of B. R. Haydon, edited by Tom Taylor, 1853, vol. 3 page 140, under the date June 12th, 1840.

B. R. Haydon, in another communication which was quoted in the "Sunday Magazine" for 1865, thus describes the opening of the Convention:—

"Aided by Joseph Sturge and his daughter Clarkson mounted to the chair, and sat in it as if to rest, and then in a tender feeble voice appealed to the assembly for a few minutes meditation before he opened the Convention. After solemnly urging the members to proceed to the last, till slavery was extinct, lifting his arm and pointing to Heaven (his face quivering with emotion), he ended by saying, 'May the Supreme Ruler of all human events, at whose disposal are not only the hearts but the intellects of men, may He in His abundant mercy guide your counsels and give His blessing upon your labours.' There was a pause of a moment, and then without an interchange of thought, or even of look, the whole of this vast meeting, men and women, said in a tone of subdued and deep feeling, Amen.

"I was so affected and astonished that it was many minutes before I recovered sufficiently to perceive the moment of interest I had longed for had come to pass, and this was the moment I immediately chose for the picture."

Presented, February 1880, by the Committee of the British and Foreign Anti-Slavery Society, represented by Joseph Cooper, of Walthamstow; Samuel Gurney, of Hanover Terrace; Edward Sturge, of Charlbury; and Stafford Allen, of Upper Clapton. (599.)

Dimensions.—12 ft. 8 ins. by 9 ft. $\frac{1}{2}$ in.

A MEETING OF THE ROYAL FINE ARTS COMMISSION AT GWYDYR HOUSE, WHITEHALL, in the year 1846; containing 28 portraits.

Painted by John Partridge.

The Fine Arts Commission was appointed 22nd November 1841; and additional Commissioners were added May 1844,

* See page 334 for her portrait in early life.

August 1845, and in March and August 1846. The Commission was dissolved in 1863.

The following description of the picture is given in the artist's own words:—

“ The twofold object of the picture is to commemorate the extension of Government patronage to the Fine Arts, in the decoration of the New Houses of Parliament, and to present an assemblage of the eminent men appointed to carry this purpose into effect.

“ The locale of the meeting is Gwydyr House, and (with a view to illustrate the previous state of art in England, as well as to relieve the monotonous effect on an unfurnished room, and of a mass of sombre unpicturesque costume), an imaginary collection of the works of our principal deceased artists has been arranged on the walls, and throughout the apartment.”*

The Portraits consist of—

H.R.H. Prince Albert, K.G.

The Duke of Sutherland, K.G.	Viscount Palmerston, G.C.B.
Sir R. H. Inglis, Bart.	Right Hon. T. B. Macaulay.
George Vivian, Esq.	Right Hon. Sir Robert Peel,
Viscount Morpeth.	Bart.
Viscount Melbourne.	Lord John Russell.
Henry Hallam, Esq.	Viscount Mahon.
Sir James Graham, Bart.	Lord Lyndhurst.
Lord Colborne.	Right Hon. Charles Shaw
The Earl of Aberdeen, K.T.	Lefevre.
Viscount Canning.	Charles Eastlake, Esq., R.A.
The Marquess of Lansdowne,	(Secretary).
K.G.	Lord Willoughby D'Eresby.
H. Gally Knight, Esq.	Lord Ashburton.
Samuel Rogers, Esq.	Benjamin Hawes, Esq., jun.
Charles Barry, Esq., R.A.	Thomas Wyse, Esq.

The Earl of Lincoln.

Presented by the Artist, March 1872. (342.)

Dimensions.—6 ft. 2 ins. by 12 ft. 1 in.

* This picture has unfortunately from the use by the artist of magilp and other injurious materials become totally obscured and disintegrated. It is no longer fit for exhibition.

THE ORIGINAL DESIGN FOR THE PRECEDING.

Painted in oil colours on paper by John Partridge.

This sketch exhibits some interesting deviations, both in the arrangement of the room, and the position of the members of the Commission.

Presented by the Artist, March 1872. (343.)

Dimensions.—1 ft. 4 ins. by 2 ft. 10 ins.

AN ORIGINAL SKETCH WITH REFERENCE TO THE PRECEDING, BY
H.R.H. THE PRINCE CONSORT, K.G.

Drawn in lead pencil, upon a sheet of paper, to guide the Artist in the disposition of the figures.

Presented, March 1872, by Mrs. Partridge.

Dimensions.—4 ins. by 7 ins.

PATRONS AND LOVERS OF ART, DURING THE REIGN OF
GEORGE IV. A SET OF FOUR PICTURES.

Painted by Pieter Christoph Wonder.

These canvases exhibit groups of patrons and lovers of art who flourished in the first quarter of the present century. They are small-sized full-length figures sketchily painted in oil colours; some sitting and some standing.

These were preparatory studies by *P. C. Wonder, of Utrecht*, for a large picture of an imaginary assemblage of the finest paintings by celebrated masters arranged on the walls of a stately apartment with various persons in modern costume discussing them.

This painting was commissioned by General Sir John Murray, G.C.B., about the year 1826, to match one of a similar subject which he already possessed by Gonzales Coques. The large picture is signed and dated 1829.

A. FIRST GROUP.—General Sir John Murray, G.C.B., standing in profile to the left, holding gloves and stick, looking down at the famous picture by Titian of Bacchus and Ariadne now in the National Gallery.

Sir John was a liberal patron of art and collected some fine pictures. He was distinguished by his military services in various parts of the world. He served under the Duke of York in Flanders, and under Sir A. Clarke at the capture of the Cape

of Good Hope. He was Quartermaster-General to Sir David Baird's army in Egypt, and with Sir Arthur Wellesley in India. He commanded the German Legion under Sir John Moore. Sir John Murray was present in all the actions between Sir Arthur Wellesley and General Soult in the Peninsula. His military career terminated in an unsuccessful attempt upon Tarragona. Sir John died at Frankfort-on-the-Maine 1827.

Next to Sir John Murray, and looking towards him, stands the Rev. William Holwell-Carr. He was born in Exeter 1758, and studied at Exeter College, Oxford. He travelled on the Continent and formed a fine collection of pictures, having also attained such proficiency in the art as to become an honorary exhibitor at the Royal Academy. He assumed the additional name of Carr in consequence of his marriage and accession of fortune. He held the rich benefice of Meheniot in Cornwall. His pictures were bequeathed by him to the British Museum and deposited in the National Gallery after his death, which occurred in December 1830.

Kneeling in front of the Titian picture with his pale face looking up to Sir John Murray, is Mr. G. Watson Taylor, M.P. His celebrated collection of pictures at Erlestoke Park in Wiltshire was sold by public auction in 1832. He died in 1841.

Behind the figure of Sir John Murray stands the artist in a brown frock coat looking at the spectator and holding his palette. Pieter Christoph Wonder was born at Utrecht 1780. He studied at Düsseldorf and Amsterdam and resided in London in Soho Square from 1825 to 1831. He exhibited pictures at the British Institution in the years 1826 and 1828, and at the Royal Academy in 1824. He was also a friend and assistant of Agricola, the distinguished Roman portrait painter. He came to England at the invitation of Sir John Murray. He died at Utrecht in 1850. (792.)

Dimensions.—2 ft. by 1 ft. 6 ins.

The circular Holy Family represented on the wall is a famous picture known as the "Casa d'Alba Raphael." It was originally at Nocera and belonged to the Duke of Alva in Madrid in 1793. It was bought by W. G. Coesvelt in the beginning of the present century from Mr. Edmund Burke (Grafen Burck) for 4,000*l.*; Coesvelt sold it to St. Petersburg in 1836 for 24,000*l.*

B. SECOND GROUP.—Sir Abraham Hume, Bart., M.P., F.R.S., is seated facing the spectator, attired in black, with knee breeches, looking into a large red volume open on his knees. He was born 1749, and succeeded his father in the baronetcy 1772. He was elected F.R.S. in 1775 and nominated a Director of the British Institution on its foundation. His second daughter married John, Earl Brownlow, with whose descendants part of

the fine collection formed by Sir Abraham now remains. He died March 1838.

Behind Sir Abraham, and looking over the volume, is the Earl of Aberdeen, K.T. (*see* his portrait, page 1) who in 1825 was President of the British Institution, and, on the other side, Lord Farnborough.

The Right Hon. Sir Charles Long, G.C.B., F.R.S., F.S.A. Born 1760. M.P. for Rye in 1789, was appointed joint Secretary to the Treasury in 1791, and quitted it in 1801, when Mr. Pitt retired from the administration. He was a Trustee of the British Museum and Deputy President of the British Institution in 1825. He married in 1793 the elder daughter of Sir Abraham Hume. He was created Baron Farnborough in June 1826, and died at his seat, Bromley Hill, Kent, January 1838. He was termed by Sir B. Hobhouse "the Vitruvius of the present age," and had been consulted by the Prince Regent in the purchase of his pictures and internal decorations of Carlton House. Lady Farnborough was an accomplished artist. (793.)

Dimensions.—1 ft. 9½ ins. by 1 ft. 10 ins.

C. THIRD GROUP.—Two standing figures and a framed picture. The one to the left with gloves is the Right Hon. George James Welbore Agar-Ellis, M.P., afterwards Baron Dover. He was the son of Viscount Clifden by a daughter of the Duke of Marlborough, born 1798. In 1818 he was returned for the borough of Heytesbury. Mr. Agar-Ellis will always be remembered as the first person who in 1824 advocated the purchase of Mr. Angerstein's collection of pictures for the nation, and the foundation of a National Gallery. In 1830 he succeeded Lord Lowther as Chief Commissioner of Woods and Forests, and encouraged all works intended to promote public improvement and advance of the arts.

One of his first purchases was the grand picture of the House of Lords during the trial of Queen Caroline, painted by Hayter, (*see* page 456) and the choicest works of Lawrence, Collins, Jackson, Leslie, and Newton were added to his collection. His literary researches were of great value to the historian, and his publications extended over a great variety of subjects. He was raised to the peerage as Baron Dover in June 1831, and died July 1833.

The second figure is Robert Earl Grosvenor, born 1767. He succeeded his father as Earl in 1802, and afterwards created Marquess of Westminster, September 1831.

His father Richard, the first Earl was, founder of the magnificent collection of pictures at Grosvenor House. In 1806 Lord Grosvenor purchased the whole collection of Mr. Agar-Ellis, containing some of the finest works of Claude, and many pictures from the Lansdowne collection which was then being

dispersed. Gainsborough's "Blue boy" was purchased by Lord Grosvenor, and Sir Joshua's Mrs. Siddons as the Tragic Muse in 1822. The Marquess died 1845.

Resting on the ground, in a gilt frame, is a portrait of George Granville, Marquess of Stafford, K.G., afterwards Duke of Sutherland, painted by Thos. Phillips, R.A. He was son of the first Marquess of Stafford, and born 1758. He was first known as Lord Trentham and afterwards as Earl Gower. He succeeded his father as Marquess of Stafford in 1803. Lord Gower, in conjunction with the Duke of Bridgwater and the Earl of Carlisle, purchased the Italian portion of the celebrated Orleans Gallery of Paintings in 1798. He died 1833. (794.)

Dimensions.—1 ft. 11½ ins. by 1 ft. 5½ ins.

D. FOURTH GROUP.—The seated figure is George O'Brien Wyndham, Earl of Egremont. He was born 1751, and succeeded his father in the earldom, 1763. Died 1837.

The noble collection of works of art at Petworth includes not only antique sculpture, Holbeins and some of the finest Van Dycks in England, but very choice specimens of a more modern period, especially pictures by Hogarth, Reynolds, Leslie, and Turner, with Flaxman's celebrated statuesque group of St. Michael. Lord Egremont died in 1837.

Before him in profile to the right, wearing a frock coat, stands Sir Robert Peel (*see* page 309); and behind the chair, with folded arms, is Sir David Wilkie, R.A. (*see* page 428).

With the exception of Wonder himself, this last is the only professional artist in the series. (795.)

Dimensions.—1 ft. 9½ ins. by 1 ft. 6½ ins.

These pictures were found recently at Utrecht and brought over to England by the donor.

Presented, May 1888, by Edward Joseph Esq. (792-795.)

TWENTY-TWO PORTRAITS OF ARCTIC EXPLORERS, connected with the Voyages of SIR JOHN FRANKLIN.

SIR JOHN FRANKLIN, F.R.S. 1786-1847.

Painted by Thomas Phillips, R.A.

A native of Spilsby in Lincolnshire. Entered the Navy in 1801, and was present at the battles of Copenhagen and Trafalgar. In 1818 made his first voyage to the Arctic Regions in the "Trent." In the following year made an important exploring expedition through the Northern part of America. Started on another Arctic expedition in 1825. From 1836 to 1843 Lieutenant-Governor of Van Diemen's Land. In March 1845 he sailed

in command of the "Erebus" and "Terror," to the Arctic Regions in search of a North-west passage through the ice. They were last heard of in July 1845, and it was not until 1859 that the "Fox," fitted out by Lady Franklin, and commanded by Sir Leopold McClintock, discovered relics, pointing to the total loss of the ships and and all lives, and the death of Franklin himself on June 11, 1847, after having discovered, if not actually traversed, the North-west Passage of which he was in search.

To the waist, face three-quarters to the right. (903.)

Dimensions.—2 ft. 6 ins. by 2 ft. 1 in.

JANE GRIFFIN, LADY FRANKLIN. 1792-1875.

Painted at Geneva by Miss Romilly.

Second wife of Sir John Franklin, and daughter of Mr. John Griffin. Accompanied her husband to Australia. When the safety of Franklin's expedition became a matter of serious doubt she fitted up, mainly at her own expense, five successive expeditions for the search for her husband, the last of which, that of the "Fox," brought back the news of his death. She survived her husband 28 years.

Seated figure, facing the spectator. (904.)

Dimensions.—6½ ins. by 5½ ins.

The following 20 portraits were painted by Stephen Pearce:

Dimensions.—With one exception, about 1 ft. 3¼ ins. by 1 ft. 1 in.

JOHN BARROW, F.R.S., F.G.S., F.S.A., born 1808; painted in 1851.

Second son of Sir John Barrow, Bart., *see* page 20. Keeper of the Records of the Admiralty, where he displayed great enthusiasm in the cause of science and especially in Arctic exploration. (905.)

SIR FRANCIS BEAUFORT, K.C.B., F.R.S. 1774-1857; painted in 1850.

Entered the Navy in 1787; served with distinction in many engagements; surveyed the coast of Karamania in Asia Minor in 1811-12; appointed Hydrographer to the Navy in 1829; Rear-admiral 1846, and K.C.B. in 1848. (918.)

Dimensions.—1 ft. 8 ins. by 1 ft. 4 ins.

FREDERICK WILLIAM BEECHEY. 1796-1856.; painted in 1850.

Son of Sir William Beechey, R.A.: entered the Navy in 1806; in 1818 appointed lieutenant in the "Trent," under Sir John

Franklin, and published an account of the "Voyage of Discovery towards the North Pole" on this occasion. Served under Lieutenant Parry in the "Hecla" on another voyage to the Arctic Regions and commanded the "Blossom" in 1825; President of the Royal Geographical Society, 1855. (911).

SIR RICHARD COLLINSON, K.C.B., F.R.S. 1811-1883; painted in 1855.

Entered the Navy in 1823; served during the Chinese war; in 1850 commanded the "Enterprise" in search of Sir John Franklin, and was shut up in the ice for over three years; Admiral and K.C.B., 1875. (914.)

WILLIAM ALEXANDER BAILLIE-HAMILTON. 1803-1881; painted in 1850.

Third son of the Archdeacon of Cleveland. Entered the Navy in 1816; in 1845 succeeded Sir John Barrow as Permanent Secretary to the Admiralty; promoted Admiral, 1865; married the sister of the Duke of Abercorn. (908.)

CAPTAIN W. R. HOBSON, R.N.

Lieutenant on the "Fox" in search of Sir John Franklin and discoverer of the relics which proved the certainty of Franklin's fate. (910.)

SIR EDWARD AUGUSTUS INGLEFIELD, K.C.B., F.R.S. 1820-1894; painted in 1853.

Son of Admiral Samuel Inglefield; born at Cheltenham; entered the Navy in 1832; served in Syria, China and South America; commanded the "Isabel" in search of Sir John Franklin, and two other expeditions to the Arctic regions to the relief of Sir Edward Belcher's expedition. During these voyages he made some important discoveries in the Polar Seas; served also in the Crimea with distinction; promoted to be Admiral in 1879. Author of various works on naval matters, and inventor of various improvements in naval engineering. (921.)

SIR HENRY KELLETT, K.C.B. 1806-1875.

Born in Ireland; entered the Navy in 1822; served in the West Indies, China, and on surveying expeditions in the Pacific; joined three expeditions in the "Herald" in search of Sir John Franklin, and in 1852 commanded the "Resolute" for the same purpose under Sir Edward Belcher; promoted to be Vice-Admiral 1869. (915.)

WILLIAM KENNEDY; painted in 1853.

Of Canadian origin. Commanded the "Prince Albert" on the voyage to the Arctic regions in search for Sir John Franklin,

and the "Isabel" on another expedition, commissioned by Lady Franklin. (917.)

SIR FRANCIS LEOPOLD MCCLINTOCK, K.C.B. Born 1819; painted in 1856.

Born at Dundalk; entered the Navy in 1831; accompanied Sir John G. Ross's expedition in 1848 in search of Sir John Franklin, and a second expedition in 1850; in 1853 commanded the "Intrepid" in Sir Edward Belcher's expedition. In 1857, in command of the "Fox," commissioned by Lady Franklin, discovered final evidence of the death of Franklin and the abandonment of the ships. (919.)

SIR RODERICK IMPEY MURCHISON, BART., F.R.S., F.G.S. 1792-1871; painted in 1856.

The eminent geologist; born in Ross-shire; his important discoveries in geology are set forth in the works entitled *The Silurian System*, and *Russia and the Ural Mountains*. Director-General of the Geological Survey of England. (906.)

SHERARD OSBORN. 1822-1875; painted in 1856.

Copy after Sir William Beechey, R.A.

Entered the Navy in 1837; served in Malayan and China waters; in 1850 commanded the "Pioneer" in search of Sir John Franklin, and again in 1852, under Sir Edward Belcher; in 1855 served in the Black Sea during the Crimean War, and in 1857 and 1862 held important commands in China; author of various works relating to Arctic expeditions. (916.)

SIR WILLIAM EDWARD PARRY, F.R.S. 1790-1855; painted in 1850.

Born at Bath; entered the Navy in 1803; in 1818 served under Sir John Ross in the Arctic regions, and in 1819 commanded the "Hecla" in search of the North-West Passage; commanded other Arctic expeditions in 1821-3, and 1823-5; in 1827 made an attempt to reach the North Pole by sledge-boats on the ice; author of various works descriptive of these expeditions. (912.)

SIR GEORGE HENRY RICHARDS, K.C.B., F.R.S. Born 1820; painted in 1865.

A native of Cornwall; entered the Navy in 1833; served during the Chinese war, and in 1852 commanded the "Assistance" in search of Sir John Franklin; hydrographer to the Admiralty 1863 to 1874. (923.)

SIR JOHN RICHARDSON, C.B., F.R.S., M.D. 1787-1865;
painted in 1850. (909.)

See page 338.

SIR JAMES CLARK ROSS. 1800-1862; painted in 1850. (913.)

See page 343.

SIR EDWARD SABINE, K.C.B., P.R.S. 1788-1883; painted in 1850.

A native of Dublin; entered the Navy in 1803; astronomer to Sir John Ross's expedition in 1818 in search of the North-West Passage, and also in Sir Edward Parry's expedition; had an important share in the progress of knowledge concerning the magnetism of the earth, meteorology, &c.; President of the Royal Society, 1861-1879. (907.)

BENJAMIN LEIGH SMITH. Born 1828; painted in 1886.

Made his first voyage to the Arctic regions in 1871, in the "Samson," and in the same ship again in 1872 and 1873; in 1880 and 1881 made successive expeditions in the "Eira," during the latter of which the ship was lost, and the members of the expedition suffered great privations. (924.)

DR. WALKER.

Surgeon and naturalist on board the "Fox," in search of Sir John Franklin. (922.)

SIR ALLEN YOUNG, C.B.

Served in the merchant service during the Crimean war, and as a volunteer on board the "Fox," in the expedition commissioned by Lady Franklin, in search for Sir John Franklin; subsequently made two voyages to the Arctic Regions in 1875 and 1876 in the yacht "Pandora" at his own expense. (920.)

Of these portraits those of Barrow, Beaufort, Beechey, Baillie-Hamilton, Parry, Richardson, Ross, and Sabine were painted by the artist as studies for his large picture of "The Arctic Council." The remainder were executed by the artist expressly for Lady Franklin.

The portraits were bequeathed, November 1892, by Miss Cracroft, niece of Lady Franklin, in accordance with Lady Franklin's wishes.

NAMES OF ARTISTS,

REPRESENTED BY WORKS IN THE GALLERY.

Abbott, Lemuel Francis -	Bridport, W. Cowper, Herschel, Macartney and Staunton, Nelson, Nollekens, Vancouver.
Abercromby, Julia, Lady -	Queen Victoria.
Acquerone, L. - -	Nelson.
Aikman, William - -	Argyll, Forbes.
Alcock, E. - - -	Shenstone.
Allan, David - - -	Sir W. Hamilton.
Allan, Sir William - -	Sir W. Scott.
Allston, Washington -	Coleridge.
Ambrosio - - -	Marochetti.
Angeli, Heinrich von -	Queen Victoria.
Angelis, Peter - - -	Installation of Knights of the Garter by Queen Anne.
Arnault, M. - - -	Tennyson.
Asper, Hans - - -	Vermiluis.
Atkinson, James - -	Atkinson, Lord W. Bentinck, Conolly, Sir W. Cotton, Flaxman, Marquess of Hastings, Macnaghten, Minto, Prof. H. H. Wilson.
Bacon, John - - -	Gray, Wellesley.
Baily, Edward Hodges -	Canning, Jerrold, Samuel Johnson, Sir T. Lawrence, Sir Isaac Newton, Wellington.
Bain, W. - - -	Rennie.
Ball, Percival - - -	Amelia Edwards.
Ballantyne, John - -	Landseer.
Banks, Thomas - - -	Warren Hastings.
Baricolo, F. - - -	B. Franklin.
Barker, C. F. - - -	Sir W. Lee.
Barry, James - - -	Barry.
Bartolozzi, Francesco -	Cheesman.
Basire, James - - -	Gray.
Batoni, Pompeo - - -	Countess of Albany, Prince Charles Edward Stuart, Cardinal York.
Bauzil, Juan - - -	Wellington.
Beach, Thomas - - -	Woodfall.
Beale, Mary - - -	Charles II., Cowley, Norfolk, Tillotson.
Beechey, Sir William -	Sir W. Beechey, Bourgeois, Boydell, Duke of Kent, Osborn, Paley, Rose, Mrs. Siddons.
Behnes, William - - -	Dr. Arnold, Stowell, Tierney.
Belle, Alexis Simeon -	John Law, Prince James Edward Stuart.

Benazech, Charles	-	<i>Westmacott.</i>
Bewick, William	-	<i>Nasmyth.</i>
Bindon, Francis	-	<i>Boulter.</i>
Boehm, Sir Joseph Edgar	-	<i>Beaconsfield, Bright, Carlyle, Sir H. Cole, C. R. Darwin, General Gordon, Iddesleigh, Samuel Johnson, Lord Lawrence, Leech, Napier, Sir C. T. Newton, 7th Earl of Shaftesbury. Prof. Smith, Dean Stanley, Stratford de Redcliffe, Tait, Queen Victoria.</i>
Bonomi, Joseph	-	<i>Livingstone.</i>
Bogle, W. Lockhart	-	<i>Beaconsfield.</i>
Bouch	-	<i>St. Vincent.</i>
Boxall, Sir William	-	<i>Copley Fielding.</i>
Briggs, Henry Perronet	-	<i>Codrington.</i>
Brigstocke Thomas	-	<i>Outram.</i>
Brock, Thomas	-	<i>Faraday.</i>
Brockedon, William	-	<i>Belzoni.</i>
Broker, Nicholas	-	<i>Anne of Bohemia, Richard II.</i>
Brompton, Richard	-	<i>Chatham.</i>
Brown, Mather	-	<i>Buller, John Howard, Admiral Popham.</i>
Brownover, T.	-	<i>Locke.</i>
Buck, Adam	-	<i>H. Hunt, Porteus.</i>
Burnard, N. N.	-	<i>Thackeray.</i>
Burton, Sir Frederick W.	-	<i>Mary Ann Cross.</i>
Campbell, Thomas	-	<i>Lord G. Bentinck, Mrs. Siddons.</i>
Carpenter, Margaret	-	<i>R. P. Bonington, Fraser-Tytler, J. Gibson.</i>
Carpentiers, Adrien	-	<i>Roubiliac.</i>
Carriera, Rosalba	-	<i>Cardinal York.</i>
Cary, Francis Stephen	-	<i>Charles and Mary Lamb.</i>
Cawse, John	-	<i>Grimaldi.</i>
Chantrey, Sir Francis	-	<i>Bird, Sir A. W. Callcott, Canning, Chantrey, Cline, Crabbe, Londonderry, Rennie, Kirke White, B. West, Wyatville.</i>
Chinnery, George	-	<i>Chinnery.</i>
Closterman, John	-	<i>Anne, Marlborough.</i>
Clouet, François	-	<i>Mary, Queen of Scots.</i>
Coello, Alonso Sanchez	-	<i>Philip II.</i>
Collier, Hon. John	-	<i>C. R. Darwin.</i>
Constable, John	-	<i>Constable.</i>
Cooper, Alexander Davis	-	<i>Cockburn.</i>
Cooper, Samuel	-	<i>Cromwell.</i>
Copley, John Singleton	-	<i>Heathfield, Mansfield.</i>
Corvus, Johannes	-	<i>R. Foze, Queen Mary I., Grey, Duke of Suffolk.</i>
Costanzi, Placido	-	<i>Keith.</i>
Cosway, Richard	-	<i>Combe, R. Cosway.</i>
Crosse, Lawrence	-	<i>Wycherley.</i>
Cure, Cornelius and William	-	<i>Mary, Queen of Scots.</i>

Dahl, Michael - - -	<i>Addison, Anne, Chandos, Dartmouth, George I., George II., Ormonde, Shovel.</i>
Dance, Nathaniel - -	<i>Earl Camden, Clive, Murphy, Lord North.</i>
Dandridge, Bartholomew -	<i>Hooke.</i>
Davis, J. Pain - - -	<i>Wellesley.</i>
Dawe, George - - -	<i>Princess Charlotte, Samuel Parr.</i>
Deane, Emmeline - - -	<i>Cardinal Newman.</i>
De Breda, Charles Frederick	<i>Clarkson, Watt.</i>
De Coning, Daniel - -	<i>Lord King.</i>
De Critz, John - - -	<i>Elizabeth.</i>
De Lisle, Fortunée - -	<i>Lardner.</i>
Denning, Stephen Poyntz -	<i>Hogg.</i>
Devis, Arthur William - -	<i>Warren Hastings, Governor Herbert.</i>
Devonshire, 4th Duke of -	<i>Wolfe.</i>
D'Heere, Lucas - - -	<i>Lady Jane Grey.</i>
Dickinson, Lowes - - -	<i>Cobden.</i>
Dobson, William - - -	<i>Dobson, Fairfax and wife, Newport and Goring, Endymion Porter, Quarles, John Thurloe, Sir Henry Vane.</i>
D'Orsay, Alfred - - -	<i>Wellington.</i>
Downman, John - - -	<i>Mulgrave.</i>
Droeshout, Marten - - -	<i>Shakespeare.</i>
Drummond, Samuel - - -	<i>Sir M. Brunel, Mrs. Fry.</i>
Dunbar, D. - - -	<i>Grace Darling.</i>
Durham, Joseph - - -	<i>Charles Knight, Sir G. Pollock, Thackeray.</i>
Dyce, William - - -	<i>Sir G. Lowry Cole.</i>
Earlom, Richard - - -	<i>Wilkes.</i>
Easton, Reginald - - -	<i>Guthrie.</i>
Eccardt, John Giles - -	<i>Grammont, Gray, Middleton, 4th Earl of Orford.</i>
Eckstein, John - - -	<i>Sir Sidney Smith.</i>
Eddis, Eden Upton - - -	<i>Theodore Hook.</i>
Edridge, Henry - - -	<i>Anglesey, Auckland, Nelson, Southey.</i>
Egmont, Justus Van - -	<i>Algernon Sydney.</i>
Evans, Richard - - -	<i>Sir Thomas Lawrence, Thomas Taylor, Lord Thurlow.</i>
Evans, William - - -	<i>J. Barry.</i>
Fagnani, Giuseppe - - -	<i>Cobden, Dalling.</i>
Faithorne, William - - -	<i>Milton.</i>
Ferdinand, Louis - - -	<i>Thomas Burnet.</i>
Ferrers, Benjamin - - -	<i>Court of Chancery.</i>
Field, Robert - - -	<i>Bishop Inglis.</i>
Fisher, William - - -	<i>Landor.</i>
Fletcher, Angus - - -	<i>Hemans.</i>
Fliccius, Gerlach - - -	<i>Cranmer.</i>
Foley, Edward A. - - -	<i>Lover.</i>
Foley, John Henry - - -	<i>Faraday, Procter.</i>
Francis, John - - -	<i>Earl Russell, Wellington.</i>

- | | | |
|---------------------------|-------|--|
| Freebairn, Andrew Robert | - | <i>Spencer.</i> |
| Frye, Thomas | - | <i>Bentham.</i> |
| Füger, Friedrich Heinrich | - | <i>Nelson.</i> |
| Gainsborough, Thomas | - | <i>Amherst, 4th Duke of Bedford, Colman, Cornwallis, Gainsborough, Henderson, Stringer Lawrence, Admiral Vernon.</i> |
| Ganganelli | - | <i>Porson.</i> |
| Gardiner, William Nelson | - | <i>Hardwicke.</i> |
| Geldorp, George | - | <i>Totnes.</i> |
| Gheeraedts, Marcus | - | <i>Burghley, Camden, Exeter, Countess of Pembroke, Conference of 1604.</i> |
| Gibson, John | - - - | <i>Sir C. Eastlake, J. Gibson, Mrs. Jameson, Kemble.</i> |
| Gibson, Thomas | - | <i>Wake.</i> |
| Gilbert, John Graham | - | <i>Sir W. Scott.</i> |
| Gilbert, Josiah | - | <i>Isaac Taylor.</i> |
| Gillray, James | - | <i>Gillray, Pitt.</i> |
| Good, Thomas Sword | - | <i>Bewick.</i> |
| Gooderson, Thomas | - | |
| Youngman | - | <i>Truro.</i> |
| Gordon, Sir John Watson, | - | |
| see Watson-Gordon. | - | |
| Gower, Lord Ronald | - | <i>Beaconsfield.</i> |
| Grant, Sir Francis | - | <i>Lord Campbell, Gough, Sir Hope Grant, Hardinge, Landseer, Macaulay, Truro.</i> |
| Grant, Mary | - - - | <i>Tennyson.</i> |
| Green, James | - | <i>Sir John Ross, Stothard.</i> |
| Greenhill, John | - | <i>Charles II., 1st Earl of Shaftesbury.</i> |
| Guzzardi, Leonardo | - | <i>Nelson.</i> |
| Hales, John, see Hayls. | - | |
| Halls, John James | - | <i>Denman.</i> |
| Hamilton, Hugh Douglas | - | <i>Countess Temple.</i> |
| Hamilton, William | - | <i>Wesley.</i> |
| Hancock, Robert | - | <i>Coleridge, Lamb, Southey, Wordsworth.</i> |
| Hardy, Thomas | - | <i>Horne Tooke.</i> |
| Harlow, George Henry | - | <i>Bishop, Northcote.</i> |
| Hart, J. | - | <i>Southwood Smith.</i> |
| Harvey, W. | - | <i>W. Cowper.</i> |
| Havill, Frederick | - | <i>Livingstone.</i> |
| Haydon, Benjamin Robert | - | <i>Haydon, Leigh Hunt, Keats, Anti-Slavery Convention.</i> |
| Hayes, John | - | <i>Agnes Strickland.</i> |
| Hayls, John | - | <i>Pepys.</i> |
| Hayman, Francis | - | <i>Hayman and 1st Earl of Orford.</i> |
| Hayter, Sir George | - | <i>Lady Ellenborough, Lynedoch, Waghorn, Interior of House of Lords, 1820, Interior of House of Commons, 1833.</i> |
| Hayter, John | - | <i>Carew.</i> |
| Hazlitt, John | - | <i>Lancaster.</i> |
| Hazlitt, William | - | <i>Lamb.</i> |
| Head, Guy | - | <i>Flaxman, Sussex.</i> |

Heaphy, Thomas - -	-	Palmerston.
Hickel, Karl Anton -	-	C. J. Fox, Interior of House of Commons, 1793.
Highmore, Joseph - -	-	Richardson, Stebbing.
Hill, Thomas - -	-	Wanley.
Hilliard, Nicholas - -	-	Elizabeth.
Hilton, William - -	-	Keats.
Hirschmann, Johann Leonhard.	-	Princess Sophia.
Hoadly, Sarah - -	-	Hoadly, Whiston.
Hoare, William - -	-	Chesterfield, Grafton, Newcastle, Pelham, Pope, Temple.
Hogarth, William - -	-	Hoadly, Hogarth, Lovat, Committee of House of Commons.
Holbein, Hans (school of)	-	Butts, Sir T. More, Sir T. Wyat.
Hollins, John - -	-	Tenterden.
Hone, Nathaniel - -	-	Hone, 4th Earl of Orford, Wesley.
Honthorst, Gerard -	-	1st Duke of Buckingham, Craven, Elizabeth of Bohemia, Elizabeth Electress Palatine, James Harrington, Ben Jonson, Electress Sophia.
Hoppner, John - -	-	Gifford, Lord Grenville, Pitt, William Smith.
Hornbolt, Luke - -	-	Henry VIII.
Horsley, John Calcott -	-	I. K. Brunel.
Hoskins, John - -	-	Prince Rupert.
Howard, Henry - -	-	Flaxman and wife, Hayley, Mrs. Trimmer, Watt.
Hudson, Thomas - -	-	George II., Handel, Hardwicke, Prior, Willes.
Humphry, Ozias - -	-	Goldsmith, Third Earl Stanhope, Strutt.
Hunt, William - -	-	W. Hunt.
Huysman, Jacob - -	-	Catherine of Braganza, Legge.
Jackson, John - -	-	Sir John Barrow, Harlow, Hunter, Jackson, Soane, Miss Stephens.
Jansen (or Jonson) Van Ceulen, Cornelis - -	-	Coke, Coventry.
Jansen Van Ceulen, Cornelis the younger.	-	William III.
Jervas, Charles - -	-	Queen Caroline, Duke of Cumberland, Orrery, Pope, Duchess of Queensberry, Swift.
Jones, George - -	-	Barnard, Light, Napier, Seaton.
Johnson, Gerard - -	-	Shakespeare.
Joseph, George Francis -	-	Perceval.
Kauffmann, Angelica - -	-	A. Kauffmann.
Kerseboom, Friedrich -	-	R. Boyle.
Ketel, Cornelis - -	-	Clinton.
Kettle, Tilly - -	-	Warren Hastings.
Knapton, George - -	-	Leeds.

- | | | |
|-----------------------------|-----|--|
| Kneller, Sir Godfrey | - | <i>Addison, 1st Duke of Bedford, Betterton, Duchess of Cleveland, Congreve, Dorset, Dryden, Halifax, James II., Jeffreys, Duke of Marlborough, Duchess of Murlborough, Howard, Hyde Earl of Rochester, George I., John Smith, Somers, 1st Earl of Stanhope, Countess of Sunderland, Torrington, Watts, Wren.</i> |
| Laguerre, Louis | - | <i>Cadogan.</i> |
| Landseer, Sir Edwin | - | <i>Allen, Sir W. Scott.</i> |
| Largillière, Nicolas | - - | <i>Prince Charles Edward Stuart, Prince James Edward Stuart, Cardinal York.</i> |
| Larkin | - | <i>Lord Herbert of Cherbury.</i> |
| Laurence, Samuel | - | <i>Babbage, Bouchier, Earl of Derby, Maurice, Thackeray, Wheatstone.</i> |
| Lawranson, Thomas | - | <i>O'Keefe.</i> |
| Lawrence, Sir Thomas | - | <i>Banks, Lady Callcott, T. Campbell, Caroline Princess of Wales, Elizabeth Carter, Eldon, Fauccett, George IV., Sir W. Grant, Warren Hastings, Impey, Kemble, Sir Thomas Lawrence, Londonderry, Mackintosh, Melville, Rogers, Mrs. Siddons, Lord Thurlow, Wilberforce, Windham.</i> |
| Leahy, Edward Daniel | - | <i>Mathew.</i> |
| Lefebvre, Claude | - | <i>Isaac Barrow.</i> |
| Lehmann, Rudolph | - | <i>Robert Browning.</i> |
| Lely, Sir Peter | - | <i>Albemarle, 2nd Duke of Buckingham, Charles II., Duchess of Cleveland, Clifford, Mary Davis, Grammont, Grimston, Nell Gwynn, Lely, Mrs. Middleton, Monmouth, Roger North, 1st Duke of Ormonde, Ossory, Rupert, 1st Earl of Sandwich, Countess of Shrewsbury, Southampton, Thomas Stanley, Sir W. Temple, Wycherley, Duchess of York.</i> |
| Leslie, Charles Robert | - | <i>Henry Fox, Lord Holland.</i> |
| Lethbridge, Walter Stephens | - | <i>Horsley, Wolcot.</i> |
| Leverotti, Julian | - | <i>Robert Owen.</i> |
| Le Vieux | - | <i>Capt. Cook.</i> |
| Linnell, John | - | <i>S. Austin, Sir R. Peel.</i> |
| Livesey, Richard | - | <i>Charlemont.</i> |
| Loggan, David | - | <i>Albemarle, Allestree, 9th Earl of Argyll, Clarendon, 1st Lord Guilford, Lloyd, Mews, Pearson, Sanicroft, Wallis.</i> |
| Long, Edwin | - | <i>Iddesleigh.</i> |
| Lonsdale, James | - | <i>Bolland, Brougham, Queen Caroline, Francis, Heath, Morris, Nollekens, Rees, Sharp.</i> |
| Lough, John Graham | - | <i>Southey.</i> |

Lucas, John - -	<i>Mitford.</i>
Lutterel, Edward - -	<i>S. Butler, Morley, Sancroft.</i>
Macdonald, Laurence -	<i>Stanhope.</i>
Macnee, Sir Daniel -	<i>Jerrold, M' Culloch.</i>
Manzini, C. - -	<i>Thomas Grenville.</i>
Marochetti, Baron Carlo -	<i>Macaulay, Stephen.</i>
Masquerier, John James -	<i>T. Hook (†), O'Neil.</i>
Mason, Rev. William -	<i>Gray.</i>
Maubert, James - -	<i>Dryden (†).</i>
Mengs, Anton Rafael -	<i>Prince James Stuart, Hanbury Williams.</i>
Mignard, Pierre - -	<i>Duchess of Orleans, Duchess of Portsmouth.</i>
Millais, Sir John Everett -	<i>Beaconsfield, Carlyle, Wilkie Collins, Leech.</i>
Millière, A. - -	<i>Paine.</i>
Miereveldt, Michiel Jansz Van.	<i>Carleton, Dorchester, Elizabeth of Bohemia, Elizabeth Princess Palatine, Frederick of Bohemia, Southampton, Vere, Winwood.</i>
Moore, Christopher - -	<i>Thomas Moore.</i>
More, Sir Antonio - -	<i>Gresham.</i>
Morier, David - -	<i>Duke of Cumberland.</i>
Morland, George - -	<i>Morland.</i>
Morphy, G. - -	<i>Plunket.</i>
Mortimer, John Hamilton -	<i>Mortimer.</i>
Mulrenin, Bernard - -	<i>O'Connell.</i>
Murray, Thomas - -	<i>Dampier, Pratt.</i>
Mytens, Daniel - -	<i>Bramston, Bishop King.</i>
Nasmyth, Alexander - -	<i>Burns.</i>
Netscher, Gaspar - -	<i>Mary II.</i>
Newton, Ann Mary - -	<i>Mrs. Newton.</i>
Nini - -	<i>Benjamin Franklin.</i>
Noble, Matthew - -	<i>Etty, Peel, Scarlett, Sutherland.</i>
Nollekens, Joseph - -	<i>Canning, C. J. Fox, Pitt, Wellington.</i>
Northcote, James - -	<i>Sir M. Brunel, Exmouth, Jenner, Northcote.</i>
Opie, John - - -	<i>Bartolozzi, Bone, E. D. Clarke, Delany, Fuseli, Girtin, Holcroft, Opie, Mrs. Opie, Wolcot.</i>
Oudry, P. - -	<i>Mary, Queen of Scots.</i>
Oulless, Walter William -	<i>Bright, Scharf.</i>
Owen, William - -	<i>Croker, Curran, Rosslyn.</i>
Park, Patrick - -	<i>Jeffrey.</i>
Parmentier, James - -	<i>St. Evremond.</i>
Partridge, John - -	<i>Aberdeen, Melbourne, Palmerston, Fine Arts Commission.</i>
Passe, Crispin Van de -	<i>Gunpowder Plot Conspirators.</i>
Patch, Thomas - -	<i>Roxburghe.</i>
Patoun, John - -	<i>Thomson.</i>
Pearce, Stephen - -	<i>Arctic Portraits.</i>

Pearson, Mrs. Charles	-	<i>Combermere.</i>
Pellegrini, Domenico	-	<i>Huntington.</i>
Philips, Charles	-	<i>Warburton.</i>
Phillips, Thomas	-	<i>Banks, Blake, Burdett, Byron, Chantrey, Dibdin, Faraday, Sir John Franklin, Lord Thurlow, Tindal.</i>
Pickersgill, Henry William	-	<i>Bentham, Godwin, M. G. Lewis, Hannah More, Sir R. Owen, Stephenson, Talfourd, Wordsworth.</i>
Pierce, Edward	-	<i>Cromwell.</i>
Pine, Robert Edge	-	<i>Garrick.</i>
Pittatore, Michel Angelo	-	<i>Boxall.</i>
Pitts, Joseph	-	<i>Stephenson.</i>
Plimer, Andrew (or Nathaniel).	-	<i>Dimsdale.</i>
Pond, Arthur	-	<i>Woffington.</i>
Poutrain, Maximilian	-	<i>Elizabeth.</i>
Powell, John	-	<i>Duke of Cumberland.</i>
Powell	-	<i>Scrope.</i>
Prest, G.	-	<i>Anne of Bohemia, Richard II.</i>
Primavera, Jacopo	-	<i>Mary, Queen of Scots.</i>
Raeburn, Sir Henry	-	<i>Home, Horner, Mackenzie, Playfair, Sinclair, H. W. Williams.</i>
Ramsay, Allan	-	<i>Queen Charlotte, Chesterfield, George III., Mansfield, Mead.</i>
Ramsay, James	-	<i>Berwick.</i>
Reynolds, Sir Joshua (or school).	-	<i>Ashburton, Bath, Blackstone, Boscawen, Burke, Earl Camden, Chambers, Duke of Cumberland, Goldsmith, Sir W. Hamilton, Keppel, Lansdowne, Macpher- son, Malone, Reynolds, Rockingham, Secker, Windham.</i>
Rhodes	-	<i>Smeaton.</i>
Richards, Emma Gaggiotti	-	<i>Adelaide Procter.</i>
Richardson, Jonathan	-	<i>Earl Cowper, Godolphin, Oldfield, Pope, Prior, Jonathan Richardson, Steele, Talbot, Vertue.</i>
Richmond, George	-	<i>Cardwell, Cranworth, Hatherley, Keble, Rogers, Sidmouth.</i>
Richmond, William Blake	-	<i>Stevenson.</i>
Rigaud, Hyacinthe	-	<i>Bolingbroke.</i>
Rigaud, John Francis	-	<i>Reynolds, Chambers and Wilton (group).</i>
Riley, John	-	<i>Bishop Burnet, Crewe, James II., Lord Russell, Edmund Waller.</i>
Robertson, Andrew	-	<i>Hugh Owen.</i>
Romilly, Miss	-	<i>Lady Franklin.</i>
Romney, George	-	<i>W. Couper, R. Cumberland, Flaxman, Lady Hamilton, Harris, Paine, Romney.</i>
Ross, Sir William	-	<i>Erskine.</i>

Rossetti, Dante Gabriel -	<i>F. Madox Brown, Christina Rossetti, D. G. Rossetti.</i>
Rossi, John Charles Felix -	<i>Wyatt.</i>
Rothwell, Richard -	<i>Beresford, Hushisson.</i>
Roubiliac, Louis François -	<i>Cibber, Handel, Hogarth, Sir Isaac Newton.</i>
Russel, Theodore -	<i>Suckling.</i>
Russell, Lady Arthur -	<i>Sara Austin.</i>
Russell, John -	<i>Dodd, Sheridan, Wilberforce.</i>
Russell, William -	<i>Bayley.</i>
Salamon, Adam -	<i>Chadwick.</i>
Samuel, Richard -	<i>Pollard.</i>
Saxon, James -	<i>Phillips.</i>
Schaak, J. S. C. -	<i>Churchill, Wolfe.</i>
Scheffer, Ary -	<i>Dickens.</i>
Seeman, Enoch -	<i>Queen Caroline.</i>
Severn, Joseph -	<i>Keats.</i>
Shackleton, John -	<i>George II.</i>
Sharples, Mrs. -	<i>Priestley, Washington.</i>
Shee, Sir Martin Archer -	<i>Denman, Morton, Picton, General Popham.</i>
Simpson, John -	<i>Burnet.</i>
Singleton, Henry -	<i>Earl Howe.</i>
Slater, Joseph -	<i>Irving.</i>
Slaughter, Stephen -	<i>Sloane.</i>
Smibert, John -	<i>Berkeley.</i>
Smith, Bernhard -	<i>Sir J. Richardson, Sir J. C. Ross.</i>
Smith, John Raphael -	<i>J. R. Smith.</i>
Soest, Gerard -	<i>Blood.</i>
Steell, Sir John -	<i>De Quincey.</i>
Stevens, John -	<i>Sir C. Bell.</i>
Stewardson, Thomas -	<i>Grote.</i>
Stone, Henry -	<i>Charles I., Inigo Jones.</i>
Stoop, Dirk -	<i>Catherine of Braganza.</i>
Stuart, Gilbert -	<i>Hall, Kemble, Washington, West, Woollett.</i>
Swinton, James Rannie -	<i>Somerville.</i>
Talfourd, Field -	<i>Mrs. Browning.</i>
Tatham, Frederick -	<i>Eldon.</i>
Thomas, Frederick -	<i>Earl Stanhope.</i>
Thornhill, Sir James -	<i>Bentley.</i>
Tilt, F. A. -	<i>Erle.</i>
Torel, William -	<i>Henry III., Queen Eleanor.</i>
Torregiano, Pietro -	<i>Elizabeth of York, Henry VII., Margaret, Countess of Richmond.</i>
Trezzo, Jacopo da -	<i>Philip and Mary.</i>
Tuer, Herbert -	<i>Jenkins.</i>
Van Bleeck, Richard -	<i>Holt, Petyt.</i>

Van der Bank, John -	<i>Samuel Clarke, Sir W. Lee, Sir Isaac Newton.</i>
Van der Plaas, Pieter -	<i>Milton.</i>
Vandyke, Peter -	<i>Coleridge, Southey.</i>
Van Dyck, Sir Anthony -	<i>Digby.</i>
Van Dyck, school of -	<i>Burlington, Charles I., Children of Charles I., Earl of Derby, Henrietta Maria, Hepton, Killigrew, Littleton, Northumberland, Prince of Orange.</i>
Van Loo, Jean Baptiste -	<i>Cobham, Hervey, 1st Earl of Orford.</i>
Van Somer, Paul -	<i>Anne of Denmark, Lord Bacon, Henry Prince of Wales, James I., Countess of Southampton, Spelman.</i>
Verelst, Willem -	<i>Dean.</i>
Vinter, John Alfred -	<i>Sir R. Hill.</i>
Walker, Robert -	<i>Cromwell, Faithorne, Ireton, Lambert, Owen (?), Walker.</i>
Walton, Henry -	<i>Lansdowne.</i>
Walton, John Whitehead -	<i>Hume.</i>
Ward, Edward Matthew -	<i>MacIise.</i>
Ward, James -	<i>Ward.</i>
Warin, C. -	<i>Le Sueur.</i>
Warren, Henry -	<i>John Martin.</i>
Watts, George Frederick -	<i>M. Arnold, Robert Browning, Carlyle, Clark, Hallé, Lord Lawrence, Layard, Leighton, Lyndhurst, Lyons, Lytton, Manning, Mill, Panizzi, D. G. Rossetti, Earl Russell, 7th Earl of Shaftesbury, Sherbrooke, Stratford de Redcliffe, Sir H. Taylor, Tennyson, T. Wright.</i>
Webber, John -	<i>Captain Cook.</i>
Weekes, Henry -	<i>Buckland.</i>
Westall, Richard -	<i>Byron.</i>
Wheatley, Francis -	<i>Review of Troops in Ireland.</i>
White, George -	<i>Watts.</i>
White, Robert -	<i>1st Duke of Leeds, Oates, Treby.</i>
Wilkie, Sir David -	<i>Raimbach, Wilkie.</i>
Williams, John Michael -	<i>Gibbs.</i>
Williamson, Francis J. -	<i>Stirling-Maxwell.</i>
Williamson, James -	<i>Roscoe.</i>
Wilson, Benjamin -	<i>Parsons.</i>
Wilson, Richard -	<i>Prince of Wales and brother.</i>
Winterhalter, Franz Xaver -	<i>Prince Albert.</i>
Wissing, William -	<i>Cutts, Prince George of Denmark, Mary of Modena, Mary II., Monmouth, Wilmot Earl of Rochester.</i>
Wollaston, John -	<i>Whitefield.</i>
Wonder, Pieter Christoph -	<i>Patrons of Art.</i>
Woodman, Richard -	<i>Princess Charlotte.</i>
Woolaston, J. -	<i>T. Britton.</i>

Woolner, Thomas - -	<i>Cobden, Sir W. T. Hooker, Tennyson.</i>
Wood, John - - -	<i>J. Britton.</i>
Woolnoth, T. A. - -	<i>Lord Campbell.</i>
Worlidge, Thomas - -	<i>George II.</i>
Wright, Joseph - - -	<i>Joseph Wright.</i>
Wright, Joseph Michael -	<i>Chiffinch, Claypole, Hobbes.</i>
Wyck, Jan - - -	<i>Marlborough, William III.</i>
Zincke, Christian Frederick	<i>T. Winnington.</i>
Zoffany, John - - -	<i>Impey, 4th Earl of Sandwich, Zoffany.</i>
Zornlin, Georgina Margaretta.	<i>Haydon.</i>
Zuccaro, Federigo - -	<i>Elizabeth, James I., Leicester, Raleigh.</i>

SPECIMENS OF HANDWRITING

OF NOTABLE PERSONS, WHOSE PORTRAITS ARE IN THE GALLERY.

ABERDEEN, George Hamilton-Gordon, 4th Earl of.
 ALBERT, H.B.H., Prince Consort.
 AMHERST, Jeffrey, 1st Lord (*signature*).
 ANNE OF DENMARK, Queen (*facsimile*).
 ANNE, Queen (*signature*).
 ANSON, George, Lord (*signature*).
 ASHBURTON, Alexander Baring, 1st Lord.
 AUCKLAND, William Eden, 1st Lord.
 AUSTIN, Sara.
 BABBAGE, Charles.
 BABER, Rev. Henry Hervey.
 BARRY, Sir Charles.
 BARRY, James, R.A.
 BATH, William Pulteney, Earl of.
 BAXTER, Richard.
 BEDFORD, John Russell, 4th Duke of.
 BEECHEY, Sir William, R.A.
 BERESFORD, William Carr, Viscount.
 BEWICK, Thomas.
 BIRD, Edward, R.A.
 BOURCHIER, Sir Thomas.
 BOXALL, Sir William, R.A.
 BREWSTER, Sir David.
 BRITTON, John.
 BROUGHAM, Henry, 1st Lord.
 BROWNING, Elizabeth Barrett.
 BROWNING, Robert.
 BRUNEL, Isambard Kingdom.
 BRUNEL, Sir Marc Isambard.
 BUCKLAND, William.
 BURDETT, Sir Francis.
 BURGHELY, William Cecil, Lord.
 BURKE, Edmund.
 BYRON, George Gordon, 6th Lord.
 CÆSAR, Sir Julius.
 CAMDEN, Charles Pratt, Earl.
 CAMPBELL, John, 1st Lord.
 CAMPBELL, Thomas.
 CANNING, George.
 CARLISLE, George Howard, 7th Earl of.

CARLYLE, Thomas.
 CHADWICK, Sir Edwin.
 CHANTREY, Sir Francis Leggatt, R.A.
 CHARLEMONT, James Caulfield, 1st Earl of.
 CHARLES I. (*facsimile*).
 CHARLES II. (*facsimile*).
 CHATHAM, William Pitt, 1st Earl of.
 CHESTERFIELD, Philip Dormer Stanhope, 4th Earl of.
 CHINNERY, George.
 CLARKSON, Thomas.
 COBBETT, William.
 COBDEN, Richard.
 COCKBURN, Sir Alexander.
 CODRINGTON, Sir Edward.
 COLERIDGE, Samuel Taylor.
 CONSTABLE, John, R.A.
 CRABBE, Rev. George.
 CRANWORTH, Robert Monsey Rolfe, Lord.
 CROKER, John Wilson.
 CROMWELL, Oliver (*facsimile*).
 CROSS, Mary Ann (George Eliot).
 CUMBERLAND, Richard.
 DALHOUSIE, James Ramsay, Marquess of.
 DAMER, Anne Seymour.
 DARWIN, Charles Robert.
 DENMAN, Thomas, 1st Lord.
 DIBDIN, Charles.
 DICKENS, Charles.
 DUGDALE, Sir William (*sheet of sketches*).
 EASTLAKE, Sir Charles Lock, P.R.A.
 ELDON, John Scott, 1st Earl of.
 ELIZABETH, Queen (*facsimiles*).
 ERLE, Sir William (*signature*).
 ESSEX, Robert Devereux, second Earl of (*facsimile*).
 ETTY, William, R.A.
 EVERSLEY, Charles Shaw Lefevre, Viscount.
 FABADAY, Michael.
 FLAXMAN, John, R.A.
 FOX, Charles James.
 FRANCIS, Sir Philip.
 FRY, Elizabeth.
 GARRICK, David.
 GEORGE I. (*signature*).
 GEORGE II. (*signature*).
 GEORGE III. (*signature*).
 GEORGE IV. (*signature*).
 GIBSON, John, R.A.
 GIFFORD, William.

GODWIN, William.
 GOWER, Francis Leveson-Gower, Earl.
 GRAHAM, Sir James.
 GRENVILLE, Thomas.
 GRENVILLE, William Wyndham, Lord.
 GROTE, George.
 GUILFORD, Frederick North, first Earl of (*signature*).
 GWYNN, Eleanor (*signature*).
 HALIFAX, Charles Montagu, Earl of (*signature*).
 HALLAM, Henry.
 HAMILTON, Sir William.
 HARRIS, James.
 HASTINGS, Warren.
 HAWES, Sir Benjamin.
 HAYDON, Benjamin Robert.
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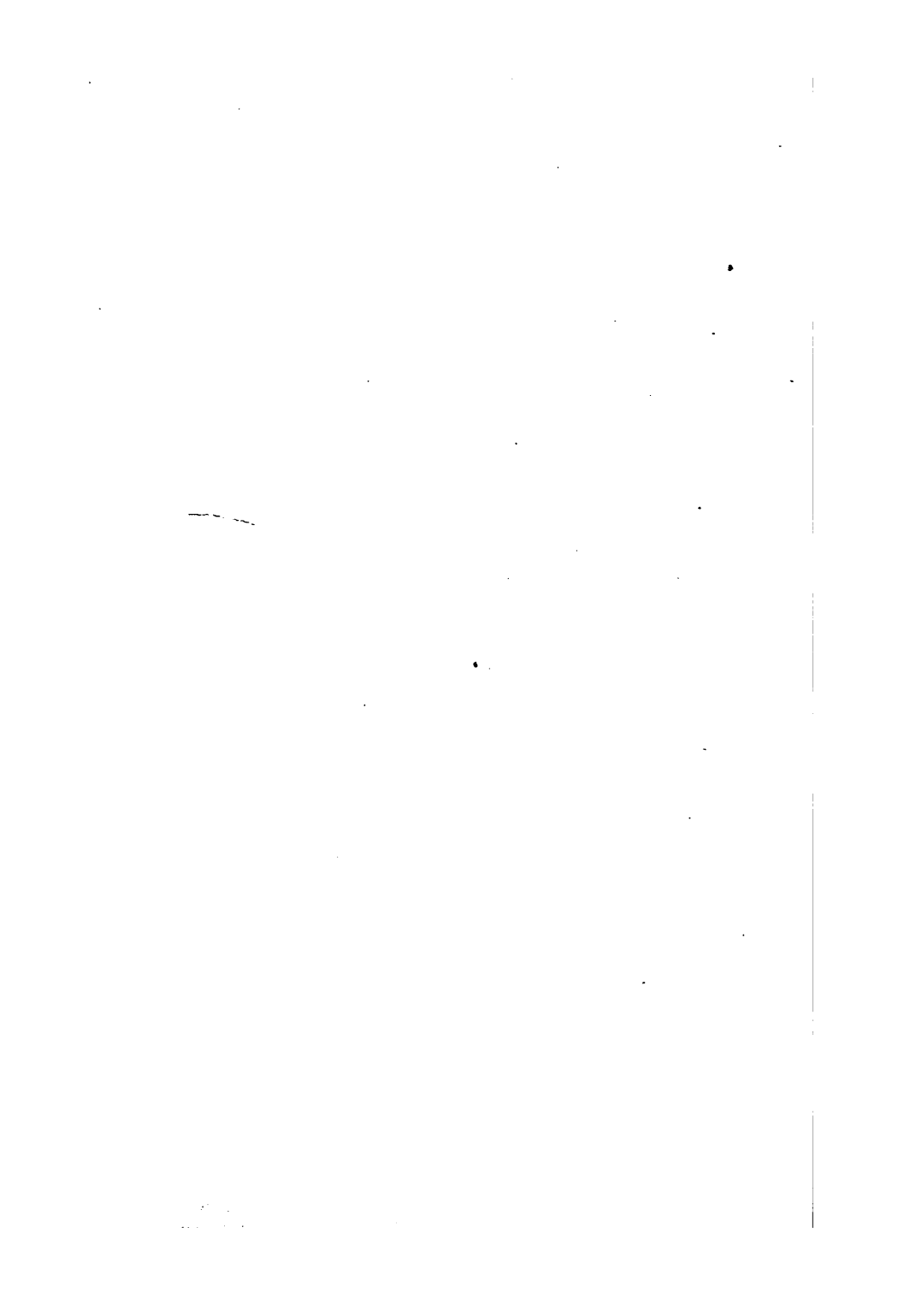
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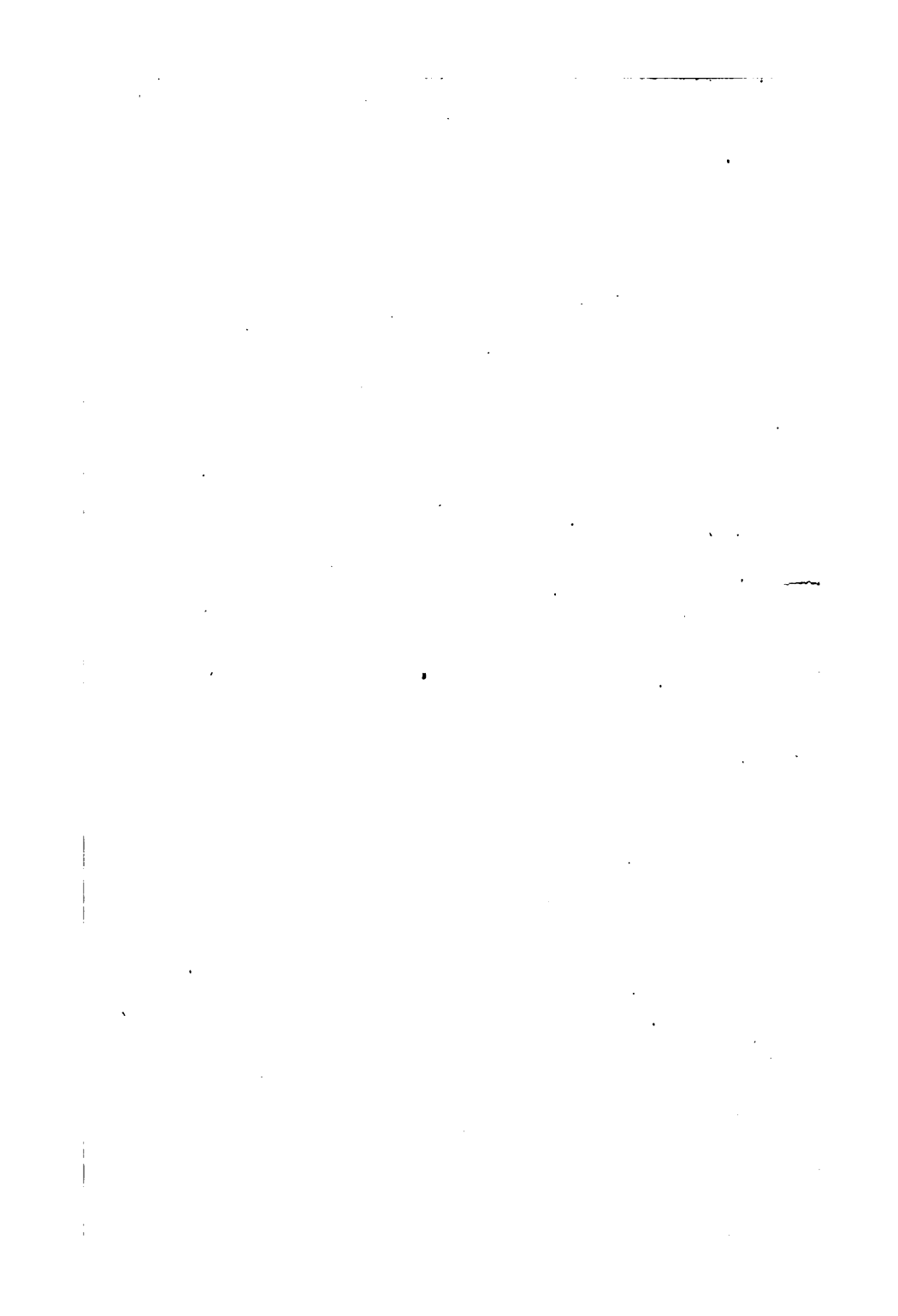
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